Bead & Button

25 YEARS

25 MUST-HAVE BEADING TOOLS
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Heidi Kummli reveals her new technique

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to freshen up your beading!

Play with color options

Explore 7 different techniques!

Use carrier beads a new way

Embrace bead shapes

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25 YEARS

Look for this logo to find Silver Anniversary projects and stories!

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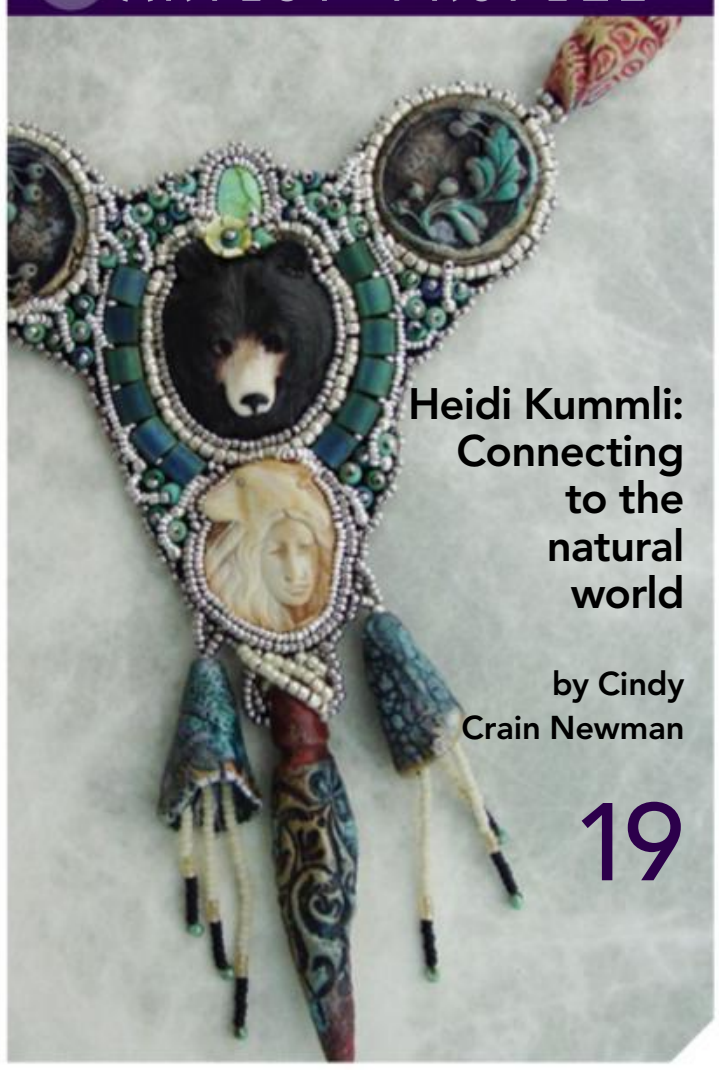

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B&B EXTRA

Subscribers, download your February issue of *B&B Extra* on February 1 at **facetjewelry.com/extra**

Cosmic rings bangle
by Evelína Palmontová

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by Cecil Rodriguez

Melon bead bracelet
by Gyöngyi Donáth

Bead&Button (ISSN1072-4931, USPS 012-039) is published bimonthly by Kalmbach Media Co., 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187-1612. Periodicals postage paid at Waukesha, Wisconsin, and additional offices. Postmaster: Send address changes to *Bead&Button*, P.O. Box 8520, Big Sandy, TX 75755. Canada Publication Mail Agreement #40010760.

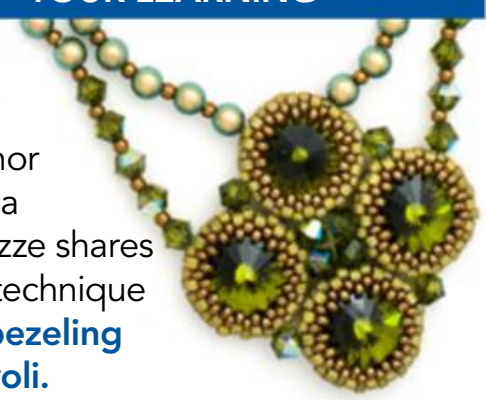
facet
JEWELRY MAKING START TO FINISH
Be sure to visit FacetJewelry.com for: projects, videos, blogs, galleries, design challenges, and special content just for *Bead&Button* subscribers!

Interview with BeadDreams award winner **Andrea Grzabka.**

Find the template for **Heidi Kummli's Custom Art Pendant** (shown at far left).

Peyote-with-a-twist is now included in stitching how-tos.

VIDEOS TO ENHANCE YOUR LEARNING



Author Marla Salezze shares her technique for **bezeling a rivoli.**

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New year, new opportunities

The new year calls on us to hang a new calendar and embrace new challenges. One item to mark on your to-do list is the deadline for BeadDreams: April 8, 2019. Yes, it's time to submit to this annual competition for bead artists. We know you've been working hard to create gorgeous pieces, and we can't wait to see them.

For those of you new to BeadDreams, let me tell you a little about the process. I've taken care of almost every competition since 2001. I absolutely love it! I am excited to open every box and see all the amazing pieces.

We invite submissions from both professional and amateur designers in three categories: Finished Jewelry, Objects and Accessories, and Young Beader. Designers from around the world can submit photos of their most amazing, eye-popping, jaw-dropping, fabulous (you get the idea), original designs. A panel of judges selects finalists, who are then asked to ship their creations to us for display at the Bead&Button Show in Milwaukee, Wisconsin, June 6–9, 2019. Prizes are awarded to the Grand Award winner in each category, plus Honorable Mention winners. After the show, all entries are returned to the designers (that's where the bubble wrap comes in!). The designers retain all rights and ownership of their work.

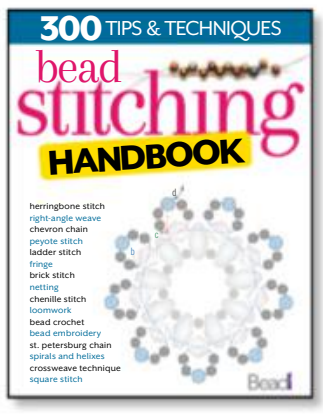
If you can't make it to the show, take our short survey at FacetJewelry.com in May to view submissions and vote for the People's Choice Award. There's a separate competition for metal and wire artists, too. I could go on and on, but space is limited.

To stay updated and get all the details, sign up for our newsletter at FacetJewelry.com or visit BeadAndButtonShow.com. Thank you for another great year as we share our passion for beading with you.

Lora Groszkiewicz
Editorial Assistant
editor@beadandbutton.com

FIND THE BEAD STRAND!

Find the hidden picture of a bead strand (exactly like the one at right) and email us at editor@beadandbutton.com by March 4 with the page number the strand is on (put "Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of *Bead Stitching Handbook*. Good luck! Congratulations to Marcia Handley of Eau Claire, WI, who found the bead strand on p. 50 of the October issue!



Oops! The 11º Demi beads were accidentally left out of the pendant materials list for the Shades of silver necklace in the December issue. Please add 2 g 11º Demi beads (Toho 566, matte metallic antique silver) for the pattern.

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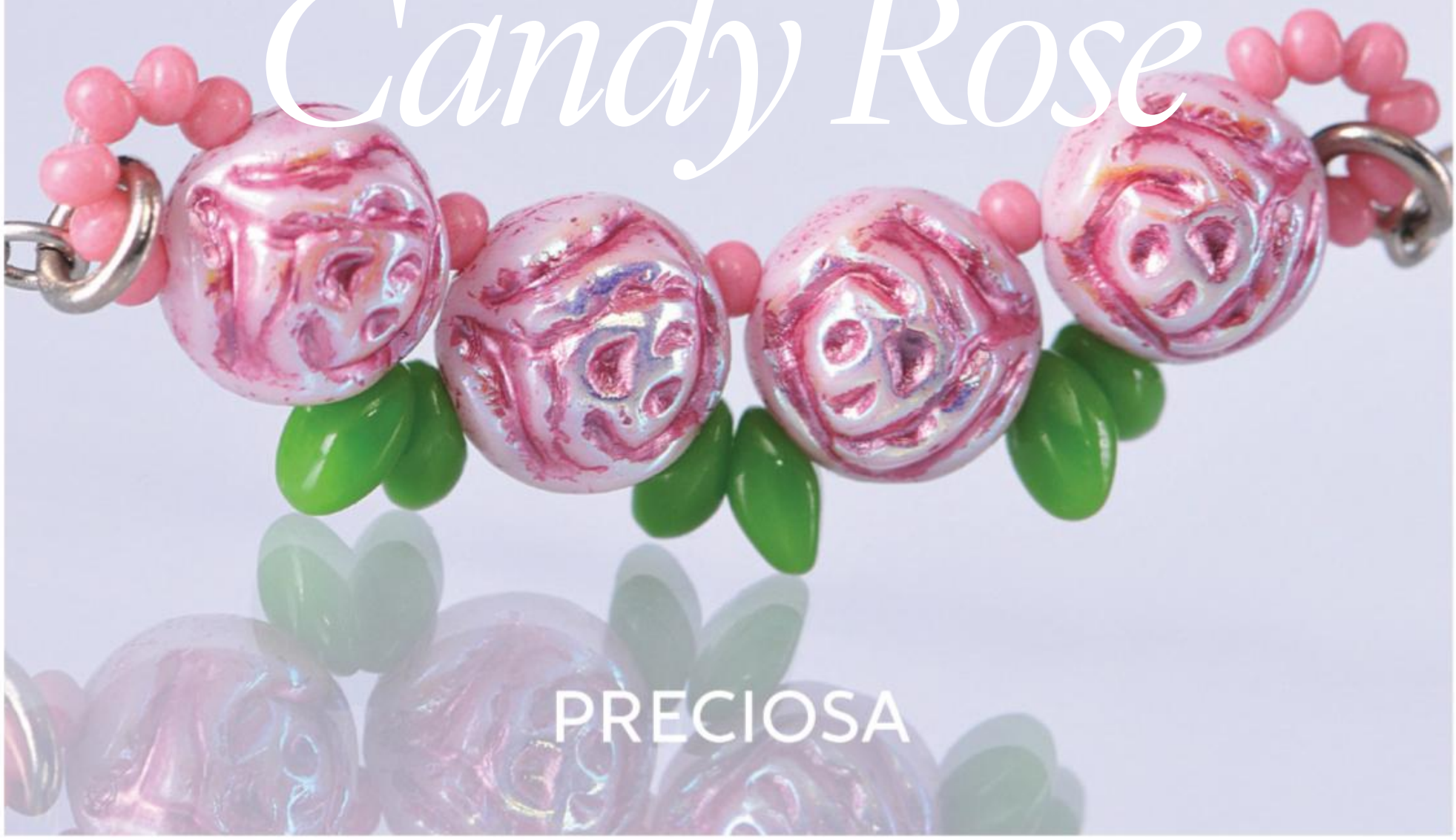
DESIGN BY HELENA CHMELÍKOVÁ

PRECIOSA *Candy Rose*



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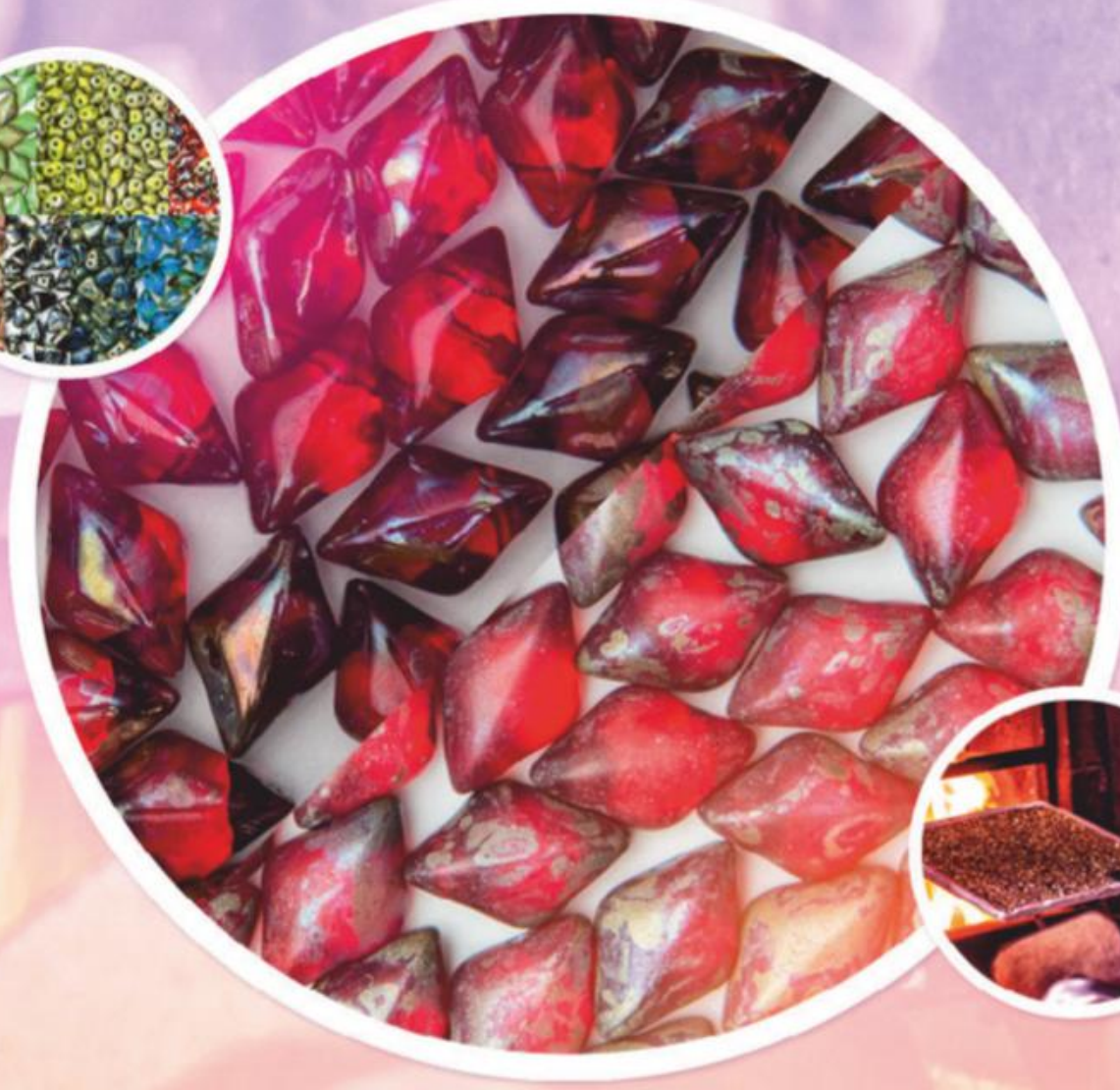

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BEADING TRENDS, TIPS, NEWS, REVIEWS, PROJECTS, AND MORE!

What's Happening >>

Coast to coast EVENTS

FLORIDA STATE BUTTON SOCIETY'S ANNUAL SHOW
January 17–20, 2019
Tampa, FL
floridastatebuttonsociety.org
Break away from your savage schedule and visit this year's escape-from-the-zoo-themed show.

TOMOKA GEM & MINERAL SOCIETY'S ANNUAL SHOW
January 19–20, 2019
Deland, FL
tomokagms.org
You'll find admission discounts on their website.

PALM BEACH FINE CRAFT SHOW
February 15–17, 2019
West Palm Beach, FL
palmbeachfinecraft.com
This prestigious show features the nation's top contemporary craft artists and their latest works.

TUCSON GEM, MINERAL & FOSSIL SHOWCASE
February 2–17, 2019
Tucson, AZ
visittucson.org, xpopress.com
Many of us have been waiting for this international show all year. That's right. It's time for trading, collecting, and treasure hunting in Tucson!

Since we are sharing B&B memories throughout our 25th anniversary, we thought it would be nice to get to know you a little better, too. On Facebook/Bead&Button, we asked:

Q "Where is your favorite place to bead?"

A "I bead while sitting in my hammock. Either in my bedroom or in my bead barn that hubby bought just for me to craft in!" — *Dawn Usele*

TO READ OTHER RESPONSES, VISIT THE BEAD&BUTTON FACEBOOK PAGE.

Your work

We're always looking for new works of beaded art and jewelry from our readers to share in "Your work," see p. 16. To be considered for publication, send a high-resolution digital image of your piece, a description of the piece, and your contact information to editor@beadandbutton.com. If your piece is selected, we may ask you to send it to us to photograph. "Your work" is a great way to show off your projects, and promote your Etsy shop, social media links, and your other sites.

The December 2018 "Your work" section featured Jungle Book. The designer Olga Yatskova should have been listed as her new name, Olga Henderson.

NEW CUSTOMER SERVICE TEAM

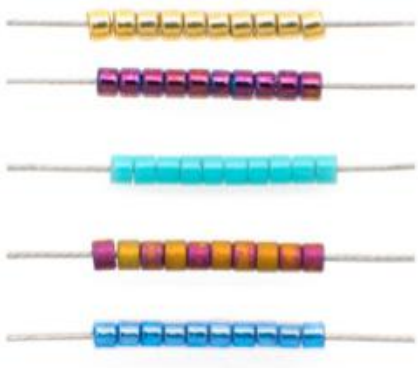
Heads up! *Bead&Button* and our parent company, Kalmbach Media, have made a change you'll want to know about. Effective with this issue, our customer service is being handled by SFG in Big Sandy, Texas. This means you'll be talking to new reps and getting mail from a new address. The contact information is in the masthead on p. 8.

It's here! **The class catalog, detailing the full slate of classes and workshops for the 2019 Bead&Button Show, is ready and waiting for you. To request a printed catalog, sign up for classes, or gather more information, visit BeadAndButtonShow.com.**

Online registration begins January 9, 2019!

what's new?

NEW PRODUCTS TO LOOK FOR AT YOUR LOCAL OR ONLINE BEAD STORE



NEW COLORS

Toho now offers **11º Aikos cylinder beads** in a wider variety of colors, including (top to bottom) PermaFinish galvanized starlight PF557, high-metallic dark amethyst 503, opaque turquoise 55, high-metallic copper twilight 514F, and Ceylon denim blue 917. Find them at a bead store near you.

Two-hole **Paisley Duos, GemDuos, and SuperDuos** now feature Halo finish. Shown are Paisley Duos in Halo Persian pink (left) and Halo magenta (right). Look for them at your favorite stores that carry Beadsmith products.

NEW FINDINGS

NEW BEADS

Beadsmith now carries 8 x 6 mm **fire-polished cut drops**. Find them in 20 color options, including turquoise green, turquoise green marble, and full Labrador. Watch for the new Czech beads at your favorite bead stores.

NEW PRODUCT

Take your stamping designs to the next level with **ImpressArt's collection of stampable Bezel sets** available in various shapes and color plating combinations. Look for these at your favorite jewelry supply store or online at impressart.com.

Prizes galore

It's our 25th Anniversary so we are rewarding you, our readers, with the opportunity to win one of five gift certificates, including a grand prize of a $1,000. Imagine all the beads, findings, material, and tools you could buy with that! Thanks to our generous sponsors: Fire Mountain Gems & Beads, Shipwreck Beads, GoodyBeads.com, and Monsterslayer.com for donating the gift certificates! Enter online at FacetJewelry.com/Sweeps25 to win one of *Bead&Button* magazine's 25th anniversary shopping sprees.

Bead Reads

LEARN TO STITCH BEADED JEWELRY

by Marla Salezze

This colorful collection of easy projects is perfect for beginners. First-time author Marla Salezze guides the reader through nine different bead stitches, including peyote, right-angle weave, ladder stitch, herringbone, and more. She offers three creative projects per stitch, plus design variations with complete instructions for each project. Clear illustrations and helpful tips make it easy for any beader to complete the pieces successfully.

ISBN: 9781627005067
Kalmbach Media
JewelryAndBeadingStore.com

FABULOUS CHAIN MAIL JEWELRY: CREATING WITH COMPONENTS

by Marilyn Gardiner

With a focus on component-based project construction, Marilyn's latest book includes 27 projects using chain mail techniques to link beads and components; build dangles, bails, and beads; and create shapes. Each project begins with a "plan of action" that explains the design of the piece, and includes easy-to-follow instructions and lots of photos. A handy index of 22 step-by-step chain mail weaves completes this volume, which offers tons of techniques for any jewelry maker.

ISBN: 9781627004480
Kalmbach Media
JewelryAndBeadingStore.com

BEAUTIFUL BEADED JEWELRY FOR BEGINNERS

by Cheryl Owen

Tons of step-by-step photographs accompany the instructions in this book aimed at beginners to jewelry making. Includes wirework, stitching, and stringing projects. Materials are widely available, so you can make 25 simple necklaces, earrings, bracelets and rings (plus variations) with ease.

ISBN: 9781504801072
IMM Lifestyle Books
foxchapelpublishing.com

WIRE-WRAPPED JEWELRY TECHNIQUES

by Lora S. Irish

This thick volume of techniques and projects focuses on using bent-wire links to create interesting jewelry. Technique chapters include general wrapping, working with beads, wrapping patterns, adding elements, and securing arms. Many example pieces accompany each technique, some with a description and others with step-by-step instructions. Eight larger projects at the end combine multiple links and elements. Best for a reader with some knowledge of wirework.

ISBN: 9781565239555
Fox Chapel Publishing
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A WALK DOWN THE MEMORY LANE OF BEADING **PART 2**

How did you get started in beading?

by Diane Fitzgerald

Walco's loom hooked many of us on beading.

Beaders develop their passion for beading in many different ways. For some, it goes back to childhood, and many of us can thank the Walco Company for the Indian Beadcraft kit of the late 1940s to early '50s. It contained glass vials of seed beads, the familiar wire loom, needles, thread, wax, and instructions with patterns for belts, fobs, and bracelets. I was thrilled when I opened this at Christmas, and worked until the beads were gone. While some, such as Virginia Blakelock with her *Daphnis nerii* (moth) pectoral, took looming to new frontiers, others put beading aside until later in life.

Some people began beading during the hippie era with simple strands of "love beads" worn with bell bottom pants, vests, and headbands. It was a time when the fashion was long hair, and "Peace, Love, and Happiness" was the slogan. Soon after, in the '70s, we took our cues from mood rings.

For many, though, the fascination took hold through a friend sharing what could become a life-long passion. "Seeing what a friend was doing with beads mesmerized me," said one beader who I asked, "and I was hooked instantly. It might have been the sparkle, the colors, or the patterns, or all of it wrapped up together, but I knew I had to learn beading."

For a while, the long fringed earrings with triangle tops made of brick stitch were wildly popular. The fringes varied in length, and often had tiny crystals to accent the fringe and add sparkle. These were sometimes called "dusters" because they were long enough to barely dust one's shoulder. Quick and easy to make, beaders loved them, wore them, and gave them to friends. Another early project was a simple peyote-stitched amulet pouch, perhaps two to three inches square and worn as a necklace supported by a strand of beads. Within a few years, these were morphing into netting or right-angle weave, and embellishments enhanced their appeal.

You'll see this earring style, "Dusters," on Pinterest — what's old is new again.

As beading magazines, including *Bead&Button* founded by Alice Korach, began to appear on newsstands, a broader audience noticed this beady trend. As interest grew, small bead stores began to pop up and more beads were imported. In addition to Czech beads usually sold on hanks, Japanese beads became more readily available, including cylinder beads such as Miyuki Delicas and Toho Treasures. Bead stores played a pivotal role in the progression of this hobby as beaders often met and compared techniques, took classes, and joined small beading groups hosted by the bead stores.

From here, our passion for beads grew. With a diverse market of beaders and developed distribution channels, manufacturers found it profitable to invest in new finishes, colors, shapes, and styles of beads to tempt us into new exploration of the possibilities of simple needle, thread, and beads.

Can you recall how you got started? See reader comments on Bead&Button's Facebook page and add yours.

This was the first amulet bag I made.

Diane Fitzgerald (dmfbeads@bitstream.net, dianefitzgerald.com) has authored more than 100 magazine articles on beads and beading, and has written 18 books. To see more, go to her Etsy shop: DianeFitzgeraldBeads.

View them all on >> FacetJewelry.com

Design Challenge Winners

Holly Kurzman

ROAD TRIP Winner • "Portuguese Azulejo" • Inspired by traditional ceramic tiles that adorn many buildings and homes in Portugal, made with two-drop even-count peyote.

Linda Pratt

ROAD TRIP Winner • "Not Your Grandmother's China" • Made from gold-plated china pieces and her grandmother's vintage jewelry, with seed beads and rhinestone chain. Stitched with Viking netting.

Diana Lopez

CIRCLE TAKES THE SQUARE Winner • "Lady in Red Clutch" • An elegant decoration for a simple rectangular clutch, with square and round Swarovski crystals, gold soutache braid, gold rocailles, and Strass chain.

Judy Ball Reed

CIRCLE TAKES THE SQUARE Winner • "Autumn Splendor" • With color choices driven by the porcelain cabochon, the beadwork incorporates 11º s, 15º s, and Swarovski rivolis and pearls.

Up for a Challenge?

We invite you to participate in our monthly Facet Design Challenge! Create and share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

January 2019: Tropical Heat
Take a vacation from winter. Awaken your senses instead to a tropical paradise. Infuse your jewelry with a flurry of hot pinks from orchids and scorching reds from bougainvillea. Take in the flash of color from a parrot's wingspan. Embrace your tropical side with a bold color palette and soft textures in your work. Lush hues, glossy stones, silky fabric, and textured creations — we want to see it all!

February 2019: Arctic Tundra
Allow the arctic tundra to speak to you. Will your work incorporate the sharp edges of stones and the smoothness of an impenetrable frozen surface? Maybe your jewelry will harness the sensation of solitude accompanying an expansive landscape. Or, perhaps, a pair of wrestling polar bear cubs will inspire your pieces. Only the toughest survive the harsh elements of an arctic tundra.
Will your work make it through?

Bead&Button magazine
WATCH FOR IT!
Coming in the next issue
Capture pearls in a beaded rope that supports a crystal extravaganza by Cathy Andrews
Stitch a flower-bed band by Erika Sándor
Get ready for spring with floral inspired earrings by Debora Hodoyer
AND MORE!

Insider Tip

by Jane Danley Cruz

Crafting Perception

Q I'd like to sell my beadwork at craft fairs and local shops, but I worry that buyers undervalue handmade jewelry. How do I enhance the perceived value?

A When you make jewelry to sell, little else is as frustrating as having a customer admire your beadwork and hear their shopping companion say, "I could make that for you," or "You could make that yourself." Some customers equate "handmade" with easy-to-make, so it is important that everything about your jewelry — from the beads to the display — be as professional as possible. Here are some tips:

- Use the highest quality materials in your jewelry that you can afford.
- Carefully check your stitching for consistent tension, secure connections, and no thread showing.
- If you use a crimp bead, attach a crimp cover.
- Use printed labels on displays and packaging and offer business cards.
- Elevate your jewelry with tasteful displays and place them close to the customer to reduce bending.
- Wear your own jewelry.
- Thank your customer for their purchase!

Lima Beads
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See the latest here

www.LimaBeads.com

Purple Peyote Pop Bottle

This is a vintage bottle, salvaged from a local beach after a winter storm. I covered the bottle with microfiber, then stitched round after round of peyote until the entire bottle was covered. I did not use a pattern; I just improvised as I went along. I only used beads from my stash to create the ultimate recycling project. This piece epitomizes everything that I love about bead weaving: making something beautiful from found objects and leftovers.

Ilene Yair
Hewlett, New York
ileneyair01@gmail.com

Bead&Button Nouveau (Revisited)

I wanted to make a statement about bead art that says "beads!" I have every issue of *Bead&Button*, and I'd never seen a beaded logo in the magazine, so I started there. I love rock 'n' roll album covers from the 1960s and '70s, and anything Art Nouveau, so I found a typeface in clip art that combined these two ideas. I wanted to use as many types and sizes of beads as I could to create texture and colors that were cohesive and vintage-style. Using different-sized beads in the wavy texture was a challenge! Although I do bead embroidery, I had to think further ahead for this larger piece so that I could fit the beads I selected into the design.

** This fabulous work originally appeared in the August 2009* Bead&Button *issue.*

Maggie Roschyk
Tucson, Arizona
mroschyk@me.com

dewr

Your Work submissions: We're always looking for new works of beaded art and jewelry from our readers! To be considered for publication, send a high-resolution digital image of your work, a description of the piece, and your contact information to editor@beadandbutton.com. If your piece is selected, we may ask you to send it to us to photograph.

Magic Forest

This pendant is an ode to the stone painting that I used as a focal piece. I fell in love with the owl just as soon as I saw it, and I knew immediately that I had to make her the most natural and comfortable home possible! I used brass elements and both Toho and Miyuki 15º seed beads.

Alla Maslennikova
Moscow, Russia
beadladyru.etsy.com
beadlady.ru
beadlady.ru@gmail.com

India

This pendant was inspired by the beautiful Czech button that you can see in the middle of the pendant. Along with the Czech glass button, I used Swarovski pearls, faceted glass drop beads, a hammered metal ring, and rhinestone chain.

Olga Henderson
Glenrothes, Fife, Scotland, UK
by-olga.uk
soutachebyolga.etsy.com

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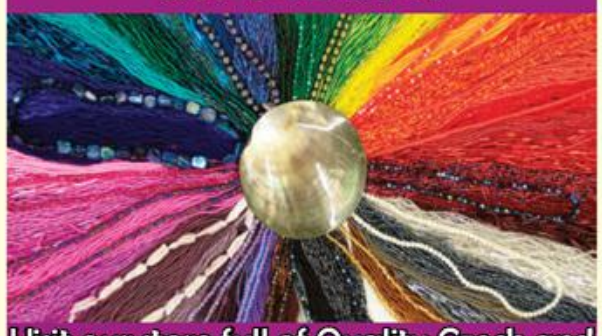

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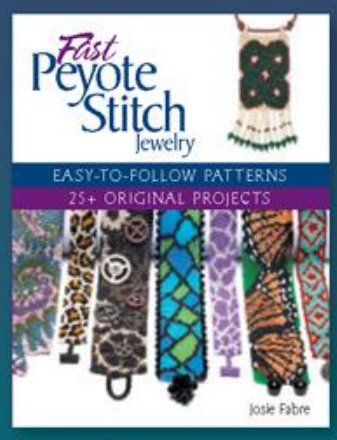

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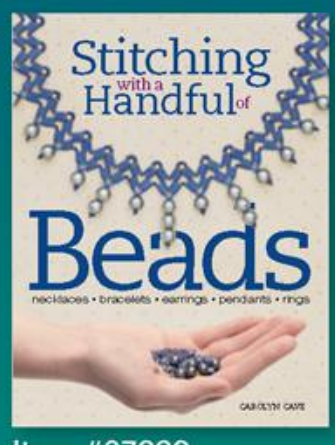

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P33733

Connecting to the natural world

Heidi Kummli shares her marvelous Colorado mountain surroundings through bead embroidery.

by Cindy Crain Newman

The face and seahorse carved from a fossilized walrus tusk set the theme for a sea piece. The floral metal component on the turquoise stone was recycled from a vintage button. The metal component below the face is a broken piece of old jewelry.

A finalist in BeadDreams 2017, this bracelet uses fur, porcupine quillwork, a Laura Mears Designs wolf porcelain cabochon, and metal components such as an old vintage tin and spoon handles. The stones are opal, turquoise, and carnelian.

This stunning collar has a gold metal centerpiece and turquoise cabochons. The hummingbird on top and the lady on the bottom are metal. The wings are metal and are curved to take flight. A carved-bone moth has also landed in the middle.

"We all need to bring more beauty into this world, and we

"I'm not that great of a bead artist," says Heidi Kummli humbly. "I really only use two or three bead embroidery stitches and two sizes of beads. Most of my newer work has less bead embroidery and more focus on the components. I like creating a three-dimensional look and making really interesting focal points pop out."

The irony of Kummli's words is obvious when viewing her finished work (above). In her jewelry designs, Kummli incorporates unique components which portray mammals, reptiles, insects, fish, and birds. "By using different animal totems in your work, you can carry a little bit of their power and spirit with you," Kummli says. "It's beautiful medicine. It can help heal you." Her love for totems and for healing stones and colors is well described in her 2012 book, The *Spirit of Bead Embroidery* (Kalmbach Media, JewelryAndBeadingStore.com). She also collaborated with Sherry Serafini on the 2007 book, The *Art of Bead Embroidery* (Kalmbach Media, JewelryAndBeadingStore.com). Kummli says that she and Serafini are "sisters of the beads."

This Colorado artist and teacher has lived "off the grid" for 20 years at 9,000 feet elevation in the Indian Peaks Wilderness area near the Continental Divide. Her home is powered by solar panels and a backup generator, and she shares it with her husband, Gregg, and three beloved dogs. To be interviewed for this story, she had to drive "into town" (Nederland: population 1,500) to get a cell signal. She describes hers as a beautiful lifestyle that feeds her spirit, art, and love of nature.

LISTENING TO NATURE

"It's wonderful to go out your back door and see a moose, an owl, or a spider spinning a web around a beetle," Kummli says. "Everything in nature has a message for us and a story to tell. We just need to listen. Where I live is reflected in my work."

Preferring not to travel too far beyond the Southwest, Kummli welcomes students into her summer mountain studio for private workshops (heidikummlidesigns.com). "I've done shaman bead retreats with singing and dancing, journey work, and then we're back in the studio to start a project. My husband loves to cook, and he fixes the students wonderful lunches. I find it amazing that people will drive all day and down my bumpy road to take a class with me. A lot of the women are coming from heavy workloads and stressful jobs. It's always a meditative time. I love seeing the women getting into the rhythm and the healing beauty of the beads." Students usually find Airbnb rental housing in nearby Nederland, a scenic former mining town with a distinctive artistic vibe.

Kummli will travel to Milwaukee in June 2019 to lead a master class called Bead Embroidered Object (BeadAndButtonShow.com). "We'll be learning to cover an object of the students' choice — a teapot, box, purse, foam sphere, or anything else they can imagine. Using bead embroidery techniques, beads, and components, students will

"I really feel one of

Heidi loves using vintage buttons in her designs. This collar also showcases an old coin and glass stones. Patterned Ultrasuede is used along the top of the collar, and a carved and hand-painted bone dangles from the bottom.

"This is a wonderful piece I made for a special artist who makes beautiful rattles. We traded," Kummli says. "I call it 'Badger Star Woman'. It includes a Laura Mears porcelain face, a pyrography badger by Gill Rippingale, badger fur, and vintage buttons."

"The squirrel for this pendant is a hand-painted Russian bead. There's an old vintage earring topper on the bottom. I used a carved stone acorn and large pinecone from Gary Wilson, and brass pinecones from Quest Beads."

all have a gift to share."

learn how to magically transform their object into a piece of personalized art."

PROMOTING OTHER ARTISTS

One somewhat guilty pleasure Kummli admits to is spending an hour or two every day on the internet looking for different artists' components to incorporate into her own art. "I like promoting artists and putting their energy into the work."

At gem and mineral shows, she looks for wonderful stones, trilobites, and other fossils. Kummli uses fur and animal skins, but most of them are recycled from old jackets or given to her from people who find road kill. "I certainly don't go out and trap animals. I also feel it's important to get permission from the animals. To do this, you might want to meditate and ask permission from that animal to use their fur. You have to show honor and respect when using anything from an animal or bird, or really anything from nature."

Other recycled items — even a broken piece of pottery — find a new home in her designs, as they did when Kummli was young. She recalls making jewelry as a child from found objects like pop can tabs and pinecones. She has been beading since 1975, learning from books and trial and error. In 1990, beading became a full-time job when she created a jewelry line using bead embroidery and loomwork techniques. Before then, she had a "real job" in a crystal factory, gluing crystal figurines together and getting paid by the piece.

Bead embroidery is Kummli's favorite technique. "With beadweaving, you have to count and have an even this and odd that and a certain tension to make it all work," she says. "Bead embroidery is very easy and very forgiving. There's really no way to screw up a piece. Just take the stitch out or cover it up with something else."

Haven't tried bead embroidery yet? "Start simply," Kummli advises. "You don't have to make a huge collar. All you need are a couple of components, even your grandmother's cameo or old earrings. Just make a simple pendant from them. There's nothing better than sitting down and figuring something out yourself. Your biggest mistake will be your biggest lesson."

Make your own Heidi original on the next page.

A pivotal year in Kummli's life was 2007, when she received a breast cancer diagnosis. "It was a hard year, and it's been quite the spiritual journey," Kummli says as she has been cancer free for 11 years now. "But it taught me so much about myself. It's important to slow down and savor every moment and appreciate everything we have. My cancer taught me that it's so very important to do something you're passionate about. I really feel one of the reasons I'm on this planet is to do my artwork." B&B

Cindy Crain Newman is a freelance writer who specializes in profiling people who create and innovate. Contact her at cindycrainnewman@gmail.com.

the reasons I'm on this planet is to do my artwork."

CUSTOM ART PENDANT

designed by Heidi Kummli

DIFFICULTY ●●●○○

bead embroidery

25 YEARS

materials

wolf pendant 6 x 2½ in. (15 x 6.2 cm)

- **1** digital wolf image (Christy Grandjean, goldenwolfart.etsy.com)
- **1** sheet 28# Hammermill color copy paper
- **2** 4 mm crystal pearls (purple)
- **2** 3 mm crystal pearls (gray)
- **39** 3 mm bugle beads (Toho 706C, matte metallic teal iris)
- **3** 3 mm fire-polished beads for bottom of fringe (rose)
- **3** 3 mm round druks for bottom of fringe (aqua)
- **18** 2 mm metal beads (silver)
- **1 g** 9º Czech three-cut beads (metallic silver)
- **2 g** 15º seed beads (Miyuki 961, bright silver)
- **1** 10 mm upholstery tack (found at hardware or fabric stores)
- **1** 16 x 9 mm metal component
- **1** metal bail
- **1** cord end with 4 mm opening (TierraCast)
- **3 ft. (.9 m)** chain, cut to various lengths
- **6 in. (15 cm)** 22-gauge wire
- beading thread, size B or D
- beading needles, #12
- **2** 3 x 3½ in. (7.6 x 8.9 cm) pieces of Ultrasuede (gray)
- gel pen or marker
- thin cardboard for backing and template
- clear fingernail polish or clear paper sealant (optional)
- chainnose pliers
- roundnose pliers
- scissors or utility knife
- wire cutters
- Aleene's Super Thick Tacky Glue
- E6000 adhesive
- rubber cement
- toothpick

Incorporate a gorgeous piece of artwork into your beadwork to make a unique, one-of-a-kind bead-embroidered pendant.

IMAGE

1) Cut out the **template** (available at FacetJewelry.com/resourceguide), and trace it onto a piece of cardboard. Using scissors or a utility knife, cut the inside of the template out.

2) Find an image that you would like to use (see "Online images," p. 25, for guidance about doing so ethically), and print it out on a piece of Hammermill paper. You may need to adjust the size of the image so it fits within the template. Be aware that the beaded webbing that surrounds the picture will cover some of the artwork along the perimeter.

3) Using rubber cement, glue the image to a piece of cardboard. Place a piece of paper on top of the image, and then place a heavy book on top. Let the glue dry for about 15 minutes. (The paper between the image and the book is there to prevent the glue from ruining the book.)

4) Once the glue is dry, place the template on the image and move it around to determine which part of the image you want to use for your pendant. Once you determine what you like best, trace the template with a gel pen or marker, and then carefully cut along this outline to form a paper cabochon **(photo a)**.

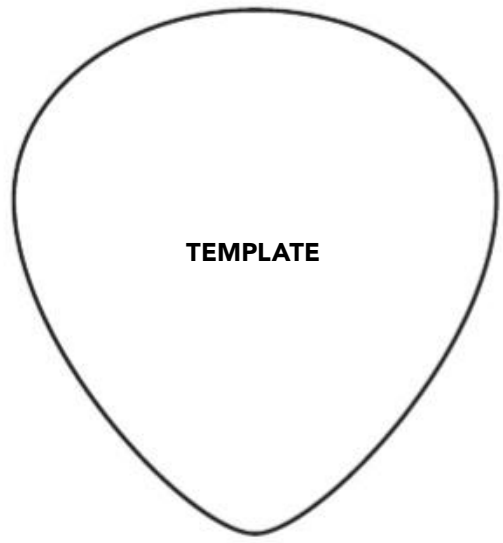
5) If desired, seal your photo with clear fingernail polish or paper sealant. You may want to test the sealant on a few practice pieces to see if it will change the color on the printout.

BEAD EMBROIDERY

1) With a gel pen or marker, draw a vertical line down the center of a 3 x 3½-in. (7.6 x 8.9 cm) piece of Ultrasuede (the foundation). Use this line as a guide for positioning the image and upholstery tack.

2) Using Super Tacky Glue, glue the paper cabochon to the Ultrasuede, leaving room above it for the tack.

3) Thread a needle with 1 yd. (.9 m) of nylon beading thread, and tie an overhand knot at the end. Sew up through the foundation right next to the cabochon. Using 9º three-cut seed beads, work a round of beaded backstitch around the cab **(photo b)**. After the round is complete, sew through all the beads again to snug up and smooth out the line.



Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

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- overhand knot
- beaded backstitch
- ending and adding thread
- plain loops

beaded backstitch around a cabochon

Pick up four seed beads, align them next to the cabochon, and sew down through the foundation right after the last bead. Sew back up through the foundation between the second and third beads, and sew through the last two beads. Repeat this stitch around the perimeter of the cabochon.

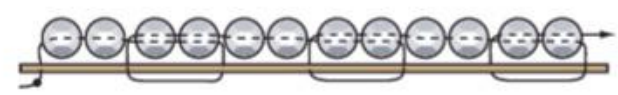


FIGURE 1

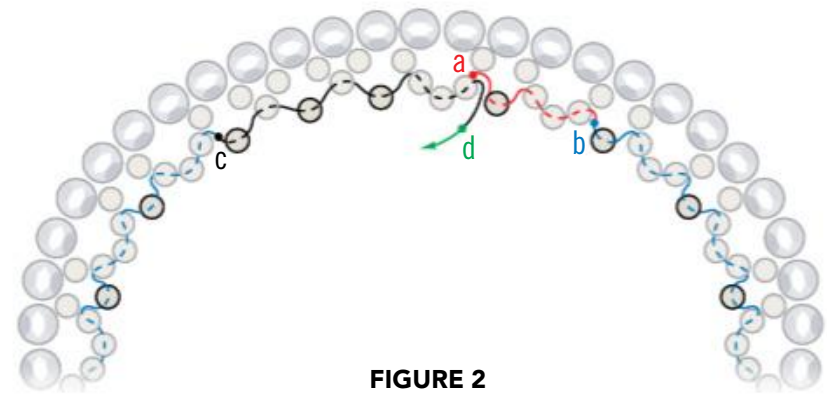


FIGURE 2

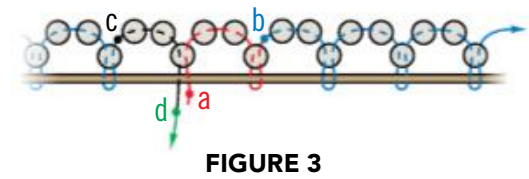
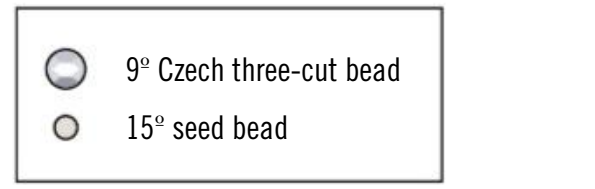


FIGURE 3



4) Pick up five 15º seed beads, skip the next two 9ºs in the round, and sew through the following 9º **(figure 1, a–b)**. Repeat **(b–c)** around the entire perimeter **(c–d)**. Depending upon the number of beads in the original round, you may need to adjust your stitches when you get back near the start. If so, for one or two stitches, pick up only three beads instead of five and skip one bead instead of two. Step up through the first four 15ºs added in this round **(d–e)**.

5) Pick up a 15º, and sew through the center three 15ºs in the next stitch of the previous round **(figure 2, a–b)**. Repeat this stitch around the ring **(b–c)**, pulling the beads snug around the cab. If you had to adjust your bead count for any stitches in the previous round, sew through the center bead only instead of the center three **(c–d)**.

note You want the beads to be snug around the cab, not bunched up. If needed, use two 15ºs instead of one to get the beads to lie smoothly.

When this round is complete, sew through the foundation to exit the back, and tie an overhand knot close to the foundation. If your thread is near the top of the pendant, leave it there for later. Otherwise, trim the thread.

6) Using wire cutters, cut the shank off the upholstery tack. Use E6000 to glue the tack to the foundation, centered above the paper cabochon. If desired, glue embellishments onto the cab as desired **(photo c)**. Allow the glue to dry.

7) Use the thread remaining from step 5 or add a new 1-yd. (.9 m) length of thread. Referring to **photo d**, work as follows:

- Using 15ºs, work a partial round of beaded backstitch around the tack.
- Using a repeating pattern of a 3 mm bugle and a 15º, work a partial round of beaded backstitch around the cab (not around the tack).

8) Referring to **photo e**, complete the bead embroidery:

- Using 2 mm round beads, work a partial round of beaded backstitch around the tack and the 15ºs.
- Sew a 4 mm pearl on each side of the tack, and then use 15ºs to work a partial round of beaded backstitch around each 4 mm.
- Sew a 3 mm pearl next to each 4 mm, and use 15ºs to work a partial round of beaded backstitch around each 3 mm.
- Using 15ºs, work a partial round of beaded backstitch around the cab, spanning the area between the 3 mms.
- Sew through the foundation to exit the back surface, tie an overhand knot, and trim.
- Carefully trim the foundation along the edge of the beads. Be careful not to cut any threads.

LAYERING AND EDGING

1) Place your pendant on a piece of cardboard, trace it, and carefully cut out the shape, making it about ⅛ in. (3 mm) smaller than the pendant.

2) Using Super Tacky Glue, adhere the cardboard to the back of the bead-embroidered cab **(photo f)**. Allow the glue to dry.

3) Glue another 3 x 3½-in. (7.6 x 8.9 cm) piece of Ultrasuede (the backing) to the back of the pendant. Allow the glue to dry.

4) Carefully trim the excess backing, keeping it even with the perimeter of the pendant.

5) Thread a needle with 2 ft. (61 cm) of thread, and tie an overhand knot at the end. Pass your

Print all the materials for the projects in this issue at BeadAndButton.com/resources.

needle between the backing and the foundation, and sew up through the foundation, about 1/16 in. (1.5 mm) from the edge. Pull the thread to hide the knot between the layers.

6) Pick up four 15º's, and sew up through the backing and the foundation about 1/8 in. (3 mm) from where you started this stitch, and sew back through the last bead just picked up **(figure 3, a–b)**. Picking up three 15º's per stitch, continue in this manner around the perimeter of the pendant **(b–c** and **photo g)**. When you reach the starting point, pick up two 15º's, and sew down through the first bead in the round, the backing, and the foundation **(c–d)**. Note: For this final stitch, you may need to use more or fewer beads to span the gap. End the thread.

CHAIN TASSEL AND FINISHING

1) Cut a 1½ x 1/8-in. (3.8 cm x 3 mm) piece of Ultrasuede. Using a gel pen or marker, make 10 evenly-spaced dots along one side of the Ultrasuede.

2) Cut the chain into 10 pieces of varying lengths.

3) Thread a needle with 1 ft. (30 cm) of thread, and tie an overhand knot at the end. Sew up through the dot at one end of the Ultrasuede strip. Pick up the end link of a piece of chain, and sew through the dot again. Sew up through the next dot, and then repeat with another piece of chain **(photo h)**. Repeat until you have attached all 10 pieces of chain to the strip of Ultrasuede **(photo i)**. Secure the thread with an overhand knot, but do not end the thread.

4) Roll the Ultrasuede like a cinnamon roll, and insert it into the cord end to make sure it fits. If needed, unroll the strip and trim the top edge.

5) Spread some Super Tacky Glue on one edge of the strip, and roll it up again as snug as possible. Use the attached thread to sew the end of the strip in place. If desired, sew all the way through the rolled strip to secure it in place.

6) Fill the cord end partway with E6000, and then insert the rolled Ultrasuede. If needed, use the other end of the toothpick to push the Ultrasuede all the way into the cord end.

7) Thread a needle with 1 ft. (30 cm) of thread, and tie a knot at the end. Pass the needle between the foundation and backing near the bottom edge of the pendant, and sew through the foundation to exit the front surface, about 1/8 in. (3 mm) from the center of the piece. Pick up five 15º's, the loop of the cord end, and five 15º's, and sew through the foundation and the backing, about 1/8 in. (3 mm) from the center on the opposite side **(photo j)**. Pick up four 15º's, skip the last four 15º's added, and sew back through the next 15º, the loop of the cord end, and the next 15º. Pick up four 15º's, and sew through the backing and the foundation again, in the same spot as where you started this step. Retrace the thread path through this connection, and end the thread.

8) Work as in step 7 to attach a bail at the top of the pendant.

9) Optional: Cut a 1-in. (2.5 cm) piece of 22-gauge wire, and make a plain loop on one end. String a 3 mm fire-polished bead or druk, and make another plain loop. Open one loop, and attach it to the remaining end of a chain. Repeat as desired to add beads to the bottom of the chain fringe. **B&B**

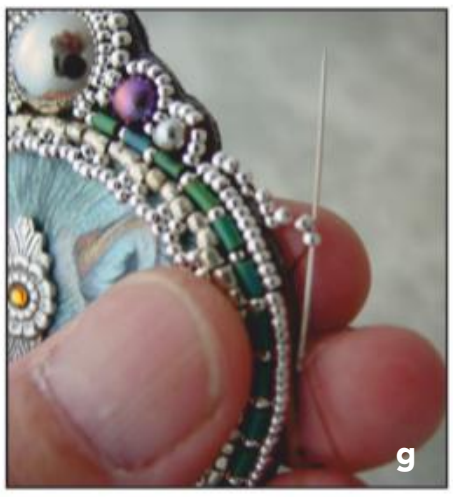
Heidi Kummli
heidikummlidesigns.com
heidikummlidesigns.etsy.com

Read more about Heidi and her artwork on p. 19

online images

A quick search on the internet (not to mention the greeting card aisle) reveals many wonderful images that could serve as a focal point for beaded jewelry. But if you did not create the image yourself, it's not ethical to use it in your work without permission. The good news is that most artists will be happy to know that you are interested in using their work in a piece of jewelry and will usually accommodate the request. So do your due diligence and contact the artist for permission to use their art in your creation. A few clicks will usually lead you to the name and contact info of the artist. And if you post your finished piece on your website, be sure to give credit.

You can also find digital images for sale at very low cost. The Mandala pendant shown here, for instance, is from an Etsy shop (julrypartz.etsy.com).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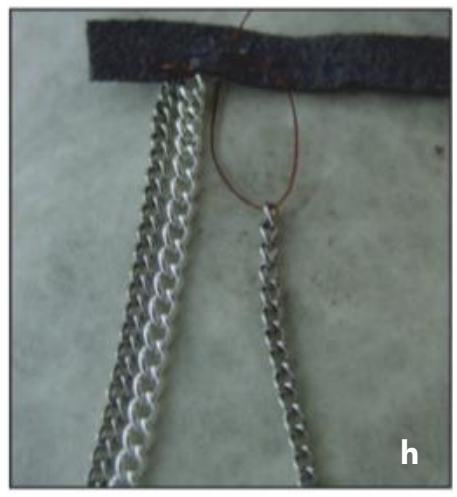
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i

j

COVER PROJECT

MYSTIC OVALS SET

designed by Sandra Short

DIFFICULTY ●●●○○

peyote stitch / bead weaving

Enchanting beaded components featuring two-hole Vexolo beads are the highlight in this matching bracelet and earrings set.

materials

cream bracelet 7 x 1⅛ in. (18 x 2.9 cm)

- 5 x 8 mm Vexolo beads
  - **28** color A (65401, chalk honey luster)
  - **28** color B (15695, chalk lilac gold luster)
  - **28** color C (14464, chalk baby blue luster)
- **4 g** 8º seed beads (Toho PF552, PermaFinish galvanized sweet blush)
- **5 g** 8º Demi beads (Toho PF 558F, PermaFinish galvanized matte aluminum)
- **6 g** 11º seed beads (Toho PF557, PermaFinish galvanized starlight)
- Fireline, 6 lb. test
- beading needles, #11 or #12

earrings

(same colors as bracelet)

- 5 x 8 mm Vexolo beads
  - **8** color A
  - **8** color B
  - **8** color C
- **1 g** 8º seed beads
- **2 g** 8º Demi beads
- **1 g** 11º seed beads
- **1** pair of earring findings
- **2** 6 mm jump rings
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- Fireline, 6 lb. test
- beading needles, #11 or #12

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- peyote stitch: flat even-count, zipping up or joining
- ending and adding thread
- square knot

How to pick up two-hole Vexolo beads: With the flat side on your work surface and the rounded side up, sew through the hole in the tip (TH) or the base (BH), per the instructions. When picking up the Vexolo beads, pull the thread straight through the hole to avoid putting extra wear on the thread.

BAND

1) On 1 yd. (.9 m) of thread, pick up a repeating pattern of an 8º seed bead, an 8º Demi bead, a color A Vexolo bead (TH), a Demi, two color B Vexolo beads (TH), a Demi, an A, and a Demi twice. Leaving a 6-in. (15 cm) tail, sew through all the beads again to form a ring **(figure 1, a–b)**, and tie a square knot. Continue through the next 8º, Demi, and A, and the open hole of the same A **(b–c)**.

2) Pick up a Demi, a color C Vexolo bead (TH), a Demi, an 8º, a Demi, a C (TH), and a Demi, skip the next three beads in the ring, and sew through the open hole of the of the following A (**figure 2, a–b)**. Pull the thread tight.

3) Pick up an 8º, and sew through the open hole of the next two Bs **(b–c)**. Pick up an 8º, and sew through the open hole of the following A **(c–d)**.

4) Repeat steps 2–3 to complete the round **(d–e)**. Retrace the thread path (not shown in the figure for clarity). Sew through the next six beads **(e–f)**, and continue through the open hole of the C your thread is exiting **(f–g)**.

5) Pick up a Demi, an 11º seed bead, an 8º, an 11º, and a Demi, skip the next three beads in the previous round, and sew through the open hole of the following C **(figure 3, a–b)**.

6) Pick up a Demi, an 11º, an 8º, an 11º, and a Demi, position these beads under the next A and 8º from the previous round (shown to the outside of the round in the figure for clarity), and sew through the following two Bs using tight tension **(b–c)**.

7) Pick up a Demi, an 11º, an 8º, an 11º, and a Demi, position these beads under the next 8º and A (shown to the outside of the round in the figure for clarity), and sew through the open hole of the following C **(c–d)**.

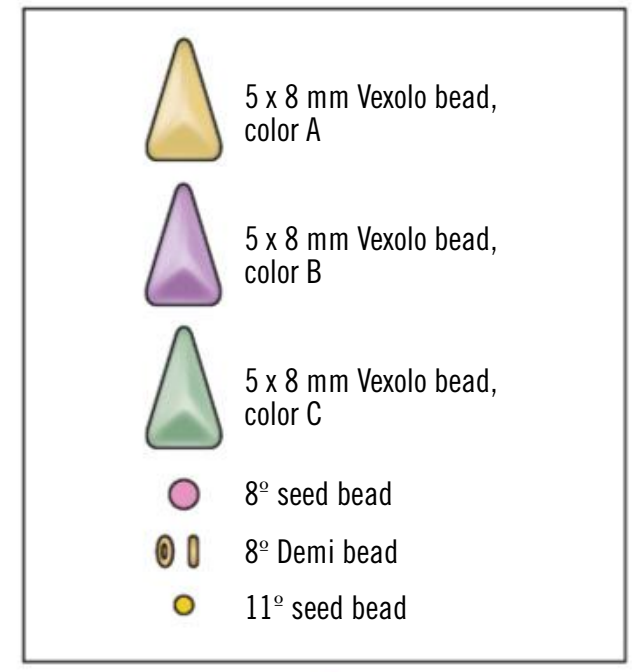
8) Repeat steps 5–7 to complete the round **(d–e)**.

9) Sew through the next nine beads as shown to exit the 8º under the A **(figure 4, a–b)**. Pick up three 11ºs, sew through the 8º your thread is exiting to form a picot, and continue through the next two beads **(b–c)**.

10) Pick up two 11ºs, an 8º, and two 11ºs, position these beads under the next two Bs (shown to the outside of the ring in the figure for clarity), and sew through the following three beads **(c–d)**. Pick up three 11ºs, sew through the 8º your thread is exiting to form a picot, and continue through the next three beads using tight tension **(d–e)**.

11) Repeat steps 9–10 to complete the round **(e–f)**. End the working thread and tail, and set the component aside.

12) Work as in steps 1–11 to make a second component. End the tail but not the working thread.



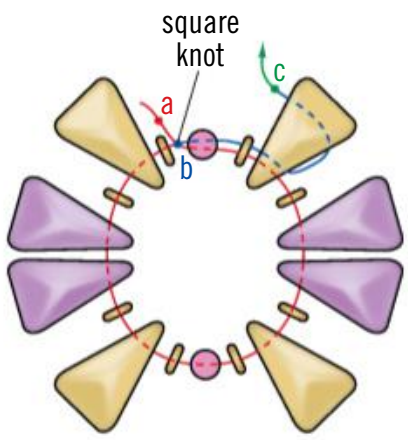


FIGURE 1

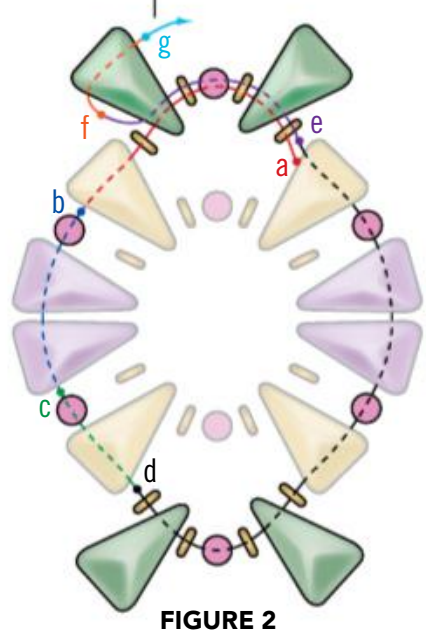


FIGURE 2

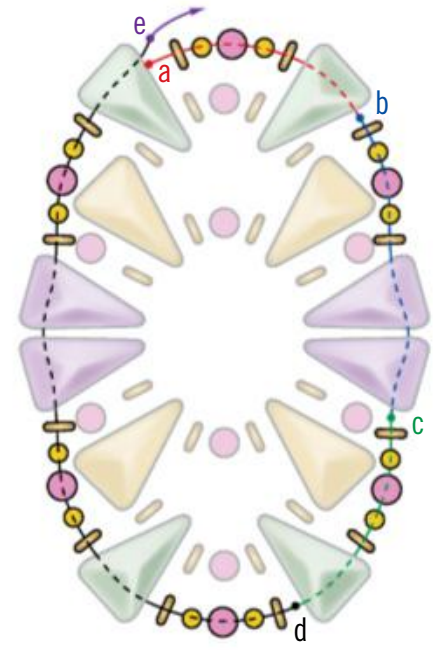


FIGURE 3

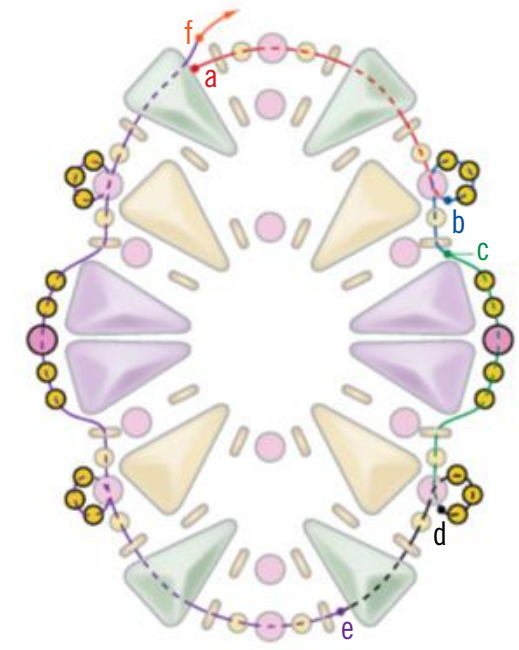


FIGURE 4

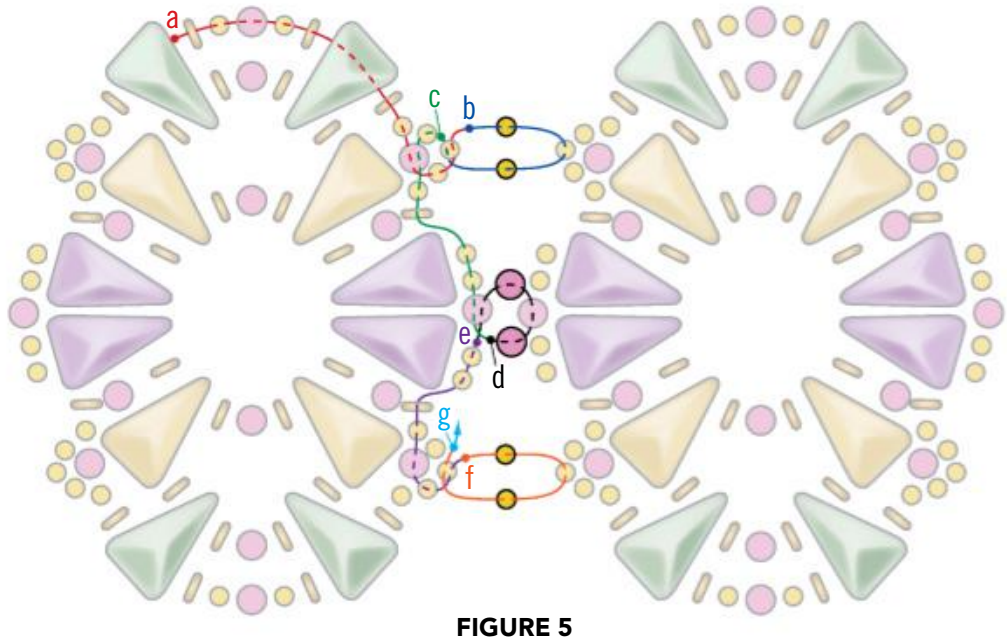


FIGURE 5

13) With the working thread, sew through the beadwork as shown to exit the center 11º in the next picot **(figure 5, a–b)**.

14) Position the previously completed component to the right of this component. Pick up an 11º, and sew down through the corresponding center 11º in the component on the right. Pick up an 11º, and sew through the 11º your thread exited at the beginning of this step, going in the same direction **(b–c)**. Retrace the thread path to reinforce the connection (not shown in figure for clarity).

15) Sew through the next seven beads as shown to exit the 8º adjacent to the Bs **(c–d)**. Pick up an 8º, and sew through the corresponding 8º in the component on the right. Pick up an 8º, and sew through the 8º your thread exited at the start of this step, going in the same direction **(d–e)**. Retrace the thread path to reinforce the connection (not shown in figure for clarity).

16) Sew through the next seven beads as shown to exit the center 11º in the next picot **(e–f)**, and work as in step 14 for the last connection **(f–g)**. End the working thread.

17) Continue as before to make and attach four more components for a 7-in. (18 cm) bracelet, not including the clasp.

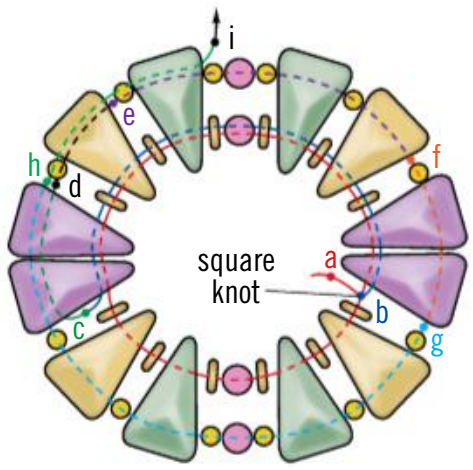


FIGURE 6

CLASP

Toggle ring

1) On 1 yd. (.9 m) of thread, pick up the following pattern twice: two Bs (TH), a Demi, an A (TH), a Demi, a C (TH), a Demi, an 8º, a Demi, a C (TH), a Demi, an A (TH), and a Demi. Leaving a 6-in. (15 cm) tail, sew through all the beads again to form a ring (not shown in figure for clarity), and tie a square knot **(figure 6, a–b)**.

2) Sew through the next 15 beads in the ring **(b–c)**, and continue through the open hole of the B your thread is exiting and the open hole of the following B **(c–d)**.

3) Pick up an 11º, and sew through the open hole of the next A **(d–e)**. Pick up an 11º, and sew through the open hole of the following C. Pick up an 11º, an 8º, and an 11º, and sew through the open hole of the next C. Pick up an 11º, and sew through the open hole of the following A **(e–f)**. Pick up an 11º and sew through the next two Bs **(f–g)**. Repeat these stitches once to complete the round **(g–h)**, and continue through the next four beads in the ring **(h–i)**.

4) Pick up an 11º, and sew through the next 8º. Pick up an 11º, and sew through the next three beads **(figure 7, a–b)**.

5) Pick up a Demi, two 11ºs, an 8º, two 11ºs, and a Demi, position the beads under the next four beads (shown to the outside of the ring in the figure for clarity), and sew through the following A, 11º, and C **(b–c)**.

6) Repeat steps 4–5 to complete the round **(c–d)**. Retrace the thread path (not shown in the figure for clarity), and sew through the next 10 beads as shown to exit the first 8º added **(d–e)**.

7) Place the toggle ring and the band face down on your work surface. With the working thread of the toggle ring, pick up an 8º, and sew through the corresponding 8º on the end component of the band **(figure 8, a–b)**. Pick up an 8º, and sew through the 8º your thread exited at the start of this step, going in the same direction **(b–c)**. Retrace the thread path several times to reinforce the connection, and end the threads.

Toggle Bar

1) On 1 yd. (.9 m) of thread, pick up 18 11ºs, leaving a 6-in. (15 cm) tail. Working in flat even-count peyote and using 11ºs, make a strip that is 12 rows long and 18 beads wide **(figure 9)**.

2) Zip up the first and last rows to form a tube, and sew through the beadwork to exit the center 11º in any row **(figure 10, point a)**.

3) Place the band face down on your work surface. With the working thread of the toggle bar,

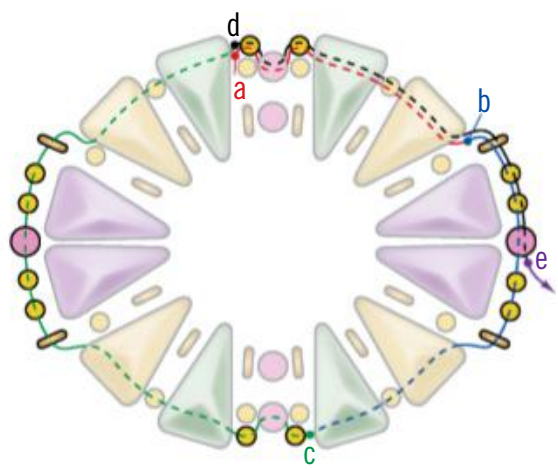


FIGURE 7

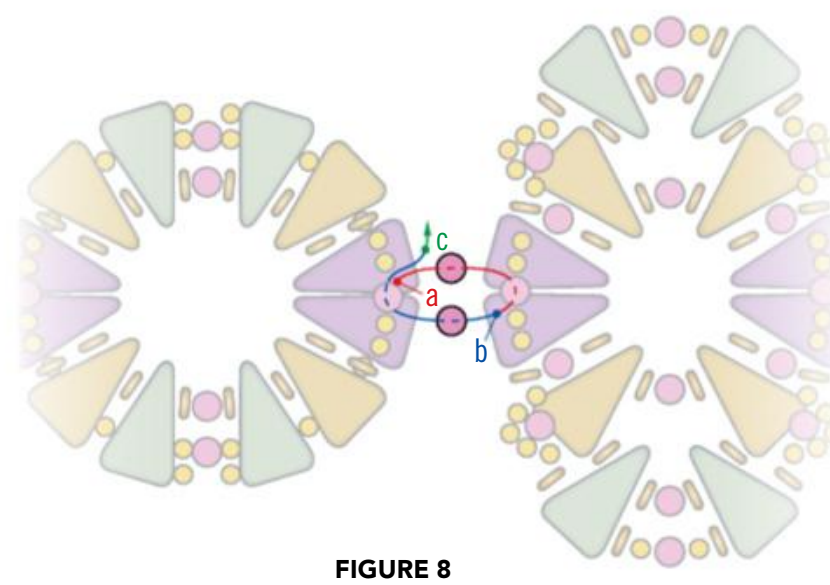


FIGURE 8

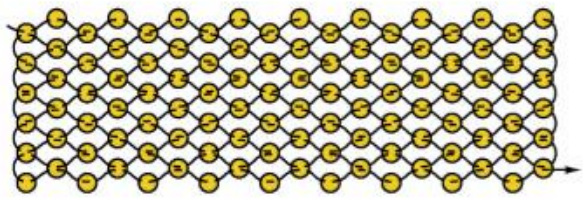


FIGURE 9

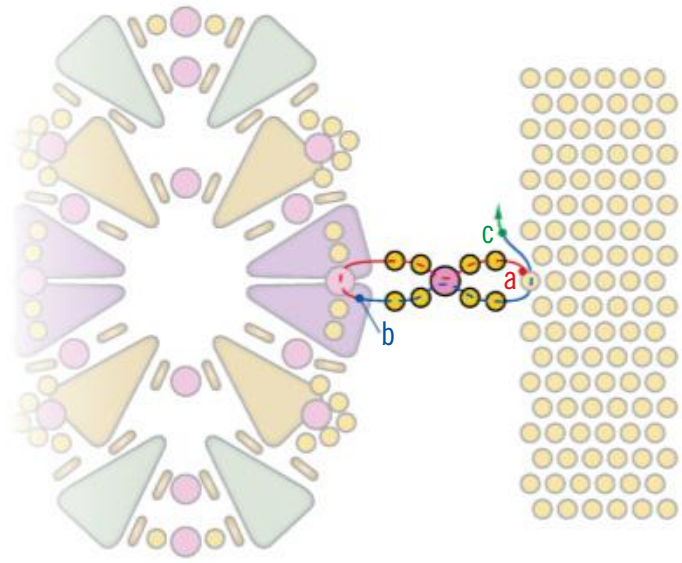


FIGURE 10

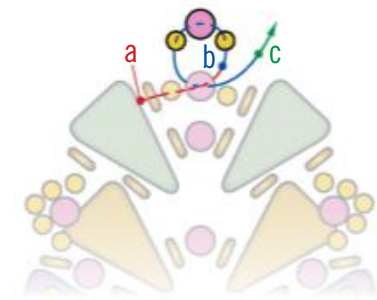


FIGURE 11

pick up two 11º's, an 8º, and two 11º's, and sew through the corresponding 8º on the end component of the band **(a–b)**. Pick up two 11º's, and sew back through the 8º just added. Pick up two 11º's, and sew through the 11º on the toggle bar your thread exited at the start of this step, going in the same direction **(b–c)**. Retrace the thread path several times to reinforce the connection, and end the threads.

EARRINGS

1) Work as in steps 1–11 of the "Band" to make a single component, but do not end the working thread.

2) Sew through the next three beads to exit the nearest end 8º **(figure 11, a–b)**. Pick up an 11º, an 8º, and an 11º, and sew through the 8º your thread is exiting, going in the same direction **(b–c)** to form a loop. Retrace the thread path to reinforce the connection, and end the thread.

3) Open a 6 mm jump ring, and attach it to the loop of an ear wire and to the 8º just added in the loop at the top of the earring.

4) Make a second earring. **B&B**

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BLOSSOM BURST PENDANT

designed by Nóra Tóth

DIFFICULTY ●●○○○

bead weaving

materials

blue pendant 1½ in. (3.8 cm)

- **1** 12 mm rivoli (Swarovski, blue zircon)
- **6** 5 x 16 mm two-hole dagger beads (CzechMates, turquoise bronze Picasso)
- **6** 6 mm crystal pearls (Swarovski, iridescent Tahitian look)
- **6** 3 mm fire-polished beads (turquoise moon dust)
- **18** 3 mm crystal pearls (white)
- **1 g** 11º seed beads (Miyuki 4217, Duracoat galvanized sea foam)
- **1 g** 15º seed beads in each of **2** colors
  - color A (Miyuki 1424, silver-lined teal)
  - color B (Toho 7BDF, matte transparent teal)
- **1** 6 mm jump ring
- Fireline, 6 lb. test
- beading needles, #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- ending and adding thread
- opening and closing loops and jump rings

Capture a sparkling crystal in the center of a flourish of daggers, pearls, and seed beads to create a simple but stunning pendant.

The dagger beads have two holes — one is closer to the bottom of the bead and will be called the inner hole (IH), and the other is closer to the tip of the bead and will be called the outer hole (OH).

1) On 1 yd. (.9 m) of thread and leaving a 6-in. (15 cm) tail, pick up a repeating pattern of a 5 x 16 mm dagger bead (OH) and a 6 mm pearl six times. Sew through the first dagger again to form a ring **(figure 1, a–b)**. Sew through all the beads again (not shown in the figure for clarity), and continue through the open hole (IH) of the first dagger **(b–c)**. This is round 1.

2) Work in rounds as follows:

Round 2: Pick up a 3 mm fire-polished bead, and sew through the next dagger (IH) **(c–d)**. Repeat this stitch five times to complete the round, and continue through the first fire-polished bead **(d–e)**.

Round 3: Pick up three 11º seed beads, and sew through the next fire-polished bead **(figure 2, a–b)**. Repeat this stitch five times to complete the round, and continue through the first two 11ºs added **(b–c)**.

Round 4: Pick up four color A 15º seed beads, and sew through the adjacent dagger (OH) **(figure 3, a–b)**. Pick up four As, sew through the 11º your thread exited at the start of this step, and continue through the following 11º, fire-polished bead, and two 11ºs **(b–c)**. Repeat these stitches fives times to complete the round, and continue through the first four As added in this round **(c–d)**.

Round 5: Pick up a 3 mm pearl, an A, a 3 mm pearl, an A, and a 3 mm pearl, position them around the adjacent 6 mm pearl, and sew through the adjacent four As, 11º, and four As **(figure 4, a–b)**. Repeat this stitch five times to complete the

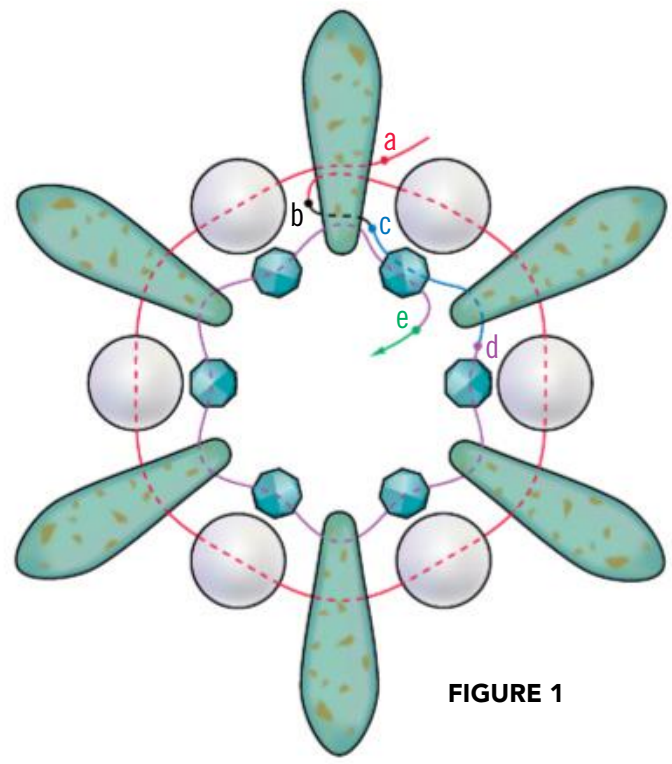


FIGURE 1

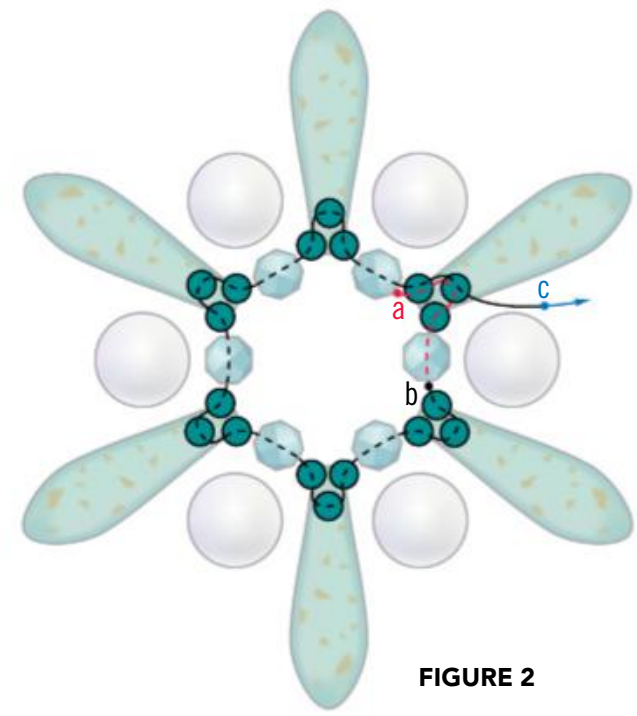


FIGURE 2

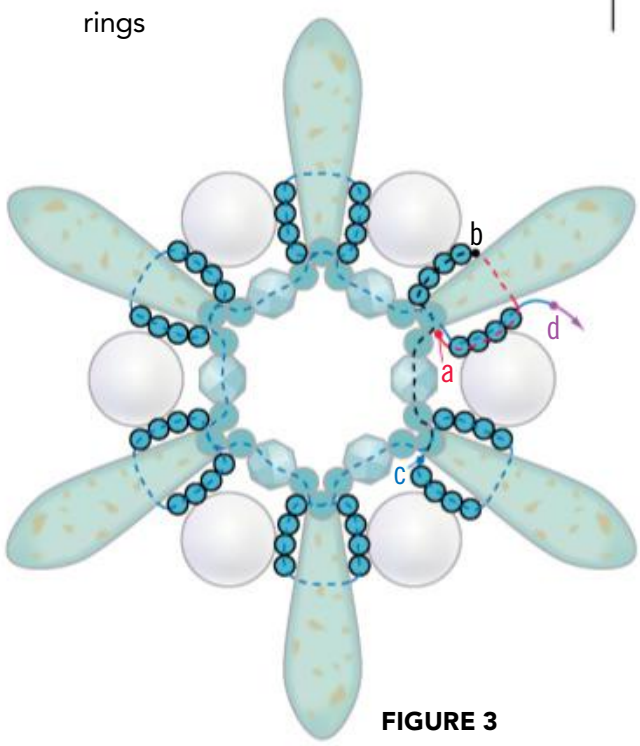


FIGURE 3

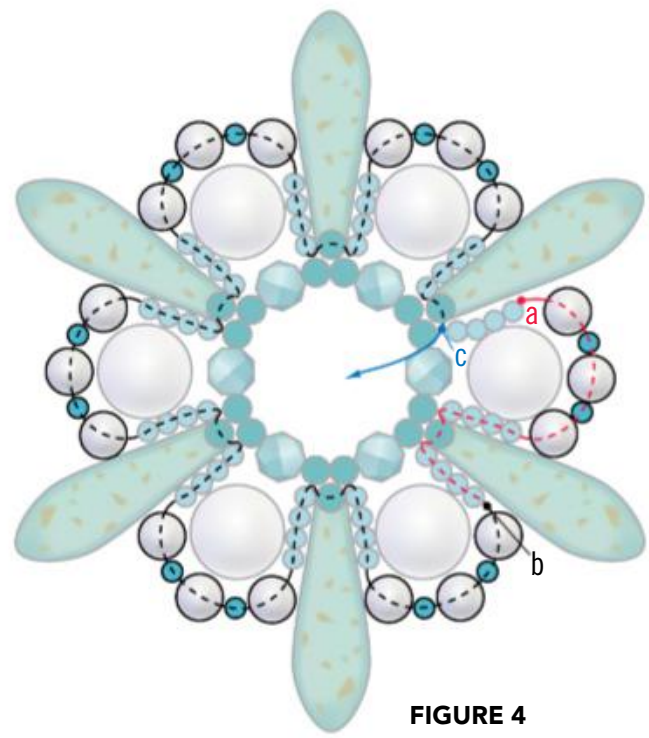
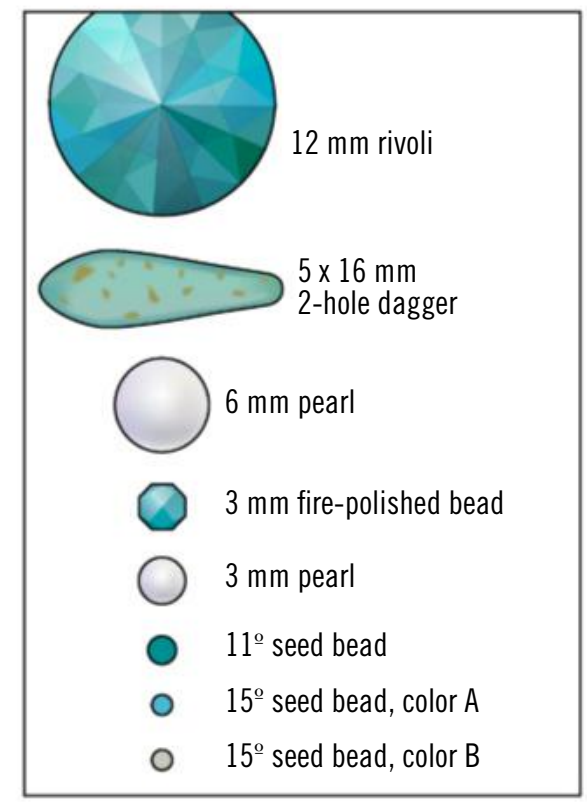


FIGURE 4



round, but after adding the last set of five beads, sew through only four As and an 11º **(b–c)**.

Round 6: Pick up five 11ºs, and sew through the center 11º adjacent to the next dagger **(figure 5, a–b)**. Repeat this stitch fives times to complete the round, and continue through the first three 11ºs added in this round **(b–c)**.

Round 7: Insert the rivoli face up into the center of the beadwork, and gently push the seed bead points in toward the center of the stone. Pick up an A, a color B 15º seed bead, and an A, and sew through the center 11º in the next set of five 11ºs. Repeat this stitch five times to complete the round, and step up through the first A added in this round **(figure 6)**. Pull gently to draw the beadwork into a tight ring.

Round 8: Pick up an A, skip the adjacent B, and sew through the following A, 11º, and A, positioning the new A away from the center. Repeat this stitch five times to complete the round **(figure 7)**, and end the thread.

3) Attach a needle to the tail. It should be exiting the outer hole of a dagger. If it's not, sew through the beadwork to get into position. Pick up eight As, and sew through the same hole of the dagger **(figure 8)**. Retrace the thread path through this loop a couple of times, and end the tail.

4) Open a jump ring and attach it to the loop of As. **BB**

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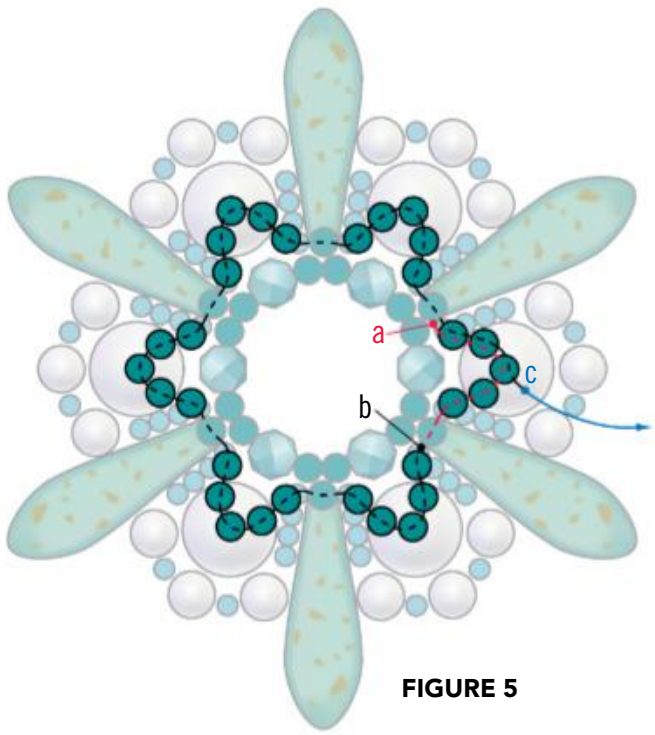


FIGURE 5

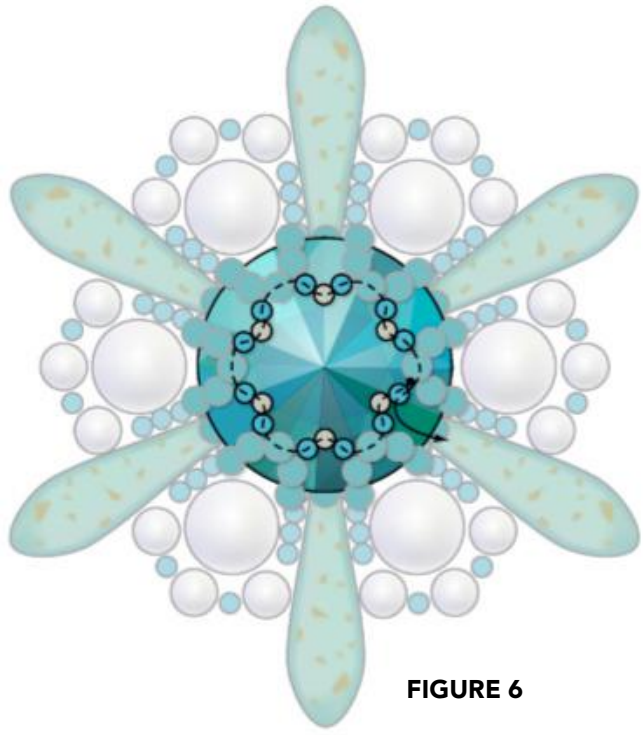


FIGURE 6

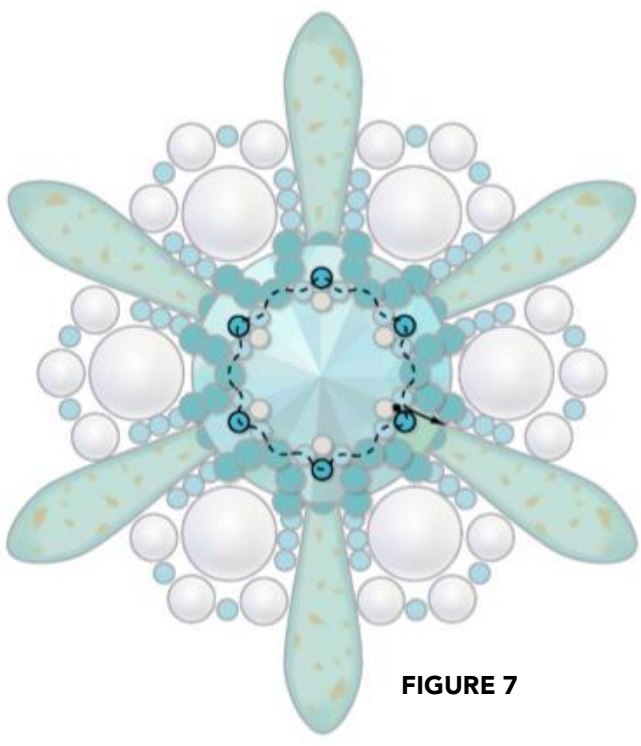


FIGURE 7

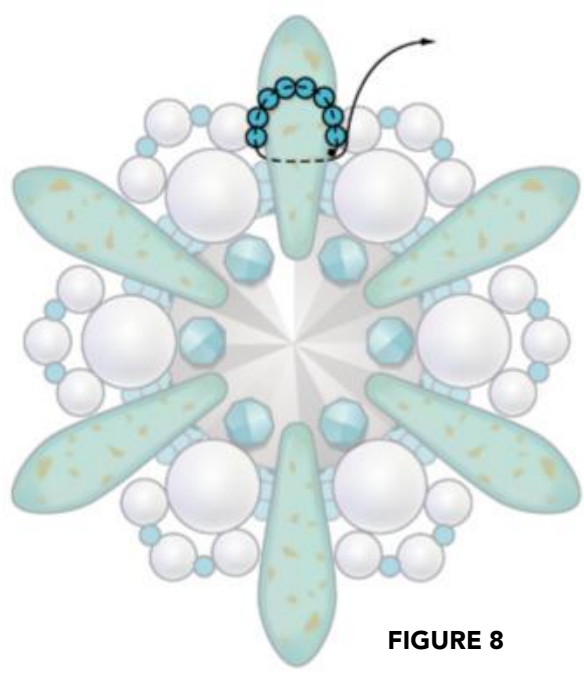


FIGURE 8

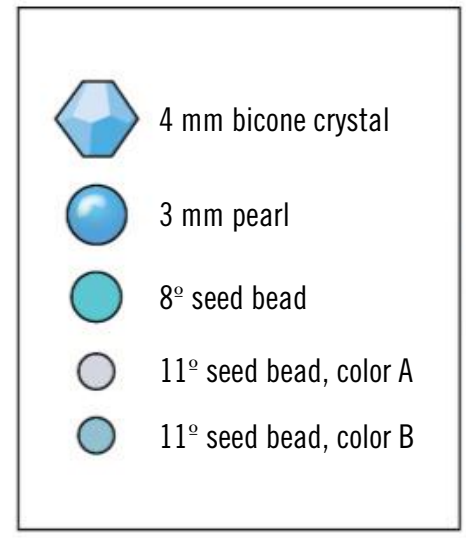
EMBELLISHED NETTING TWO WAYS

designed by
Piratchada Thongra-ar

DIFFICULTY ●●●○○

tubular netting

Basic netting gets an upscale makeover in this delightful design. Stitch up two ropes, and then embellish each one a different way for a pair of elegant, sparkling bracelets.



NETTED BASE

1) On a comfortable length of thread, pick up four color A 11º seed beads. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, sew through all the beads again (not shown in the figure for clarity), and exit the next bead **(figure 1, a–b)**.

2) Pick up an A, and sew through the next A **(b–c)**. Repeat this stitch three times to complete the round, and step up through the first A added in this step **(c–d)**.

3) Pick up an A, a color B 11º seed bead, and an A. Skip an A, and sew through the next A **(figure 2, a–b)**. Repeat this stitch three times to complete the round, and step up through the first A and B added in this step **(b–c)**.

4) Pick up an A, a B, and an A, and sew through the next B in the previous round **(c–d)**. Repeat this stitch three times to complete the round, and step up through the first A and B added in this step **(d–e)**.

5) Repeat step 4 for the desired length of the bracelet, allowing ⅞ in. (2.2 cm) for the clasp, and ending and adding thread as needed.

6) To close this end of the tube, pick up three As, and sew through the next B in the previous round to form a picot **(figure 3, a–b)**. Repeat this stitch three times to complete the round, and step up through the first two As added in this round **(b–c)**. Pick up an A, and sew through the center A in the next picot **(figure 4, a–b)**. Repeat this stitch three times to complete the round **(b–c)**. Retrace the thread path through the four beads added in this round to cinch up the opening.

7) End the tail but not the working thread.

8) Embellish with one of the two embellishment versions.

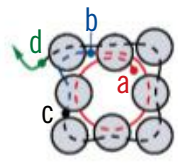


FIGURE 1

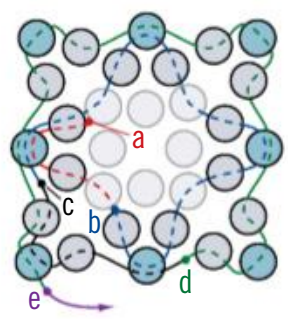


FIGURE 2

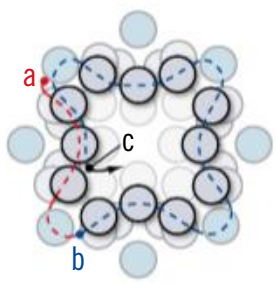


FIGURE 3

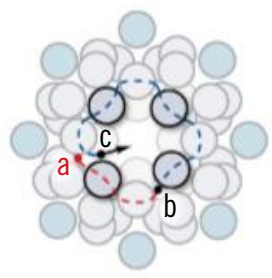


FIGURE 4

EMBELLISHMENT

Version 1

1) With the working thread, sew through the next two As and a B **(figure 5, a–b)**.

2) Pick up an A, an 8º seed bead, a 3 mm pearl, an 8º, and an A. Cross diagonally over the next A, B, and A, and sew through the following B **(b–c)**. Pick up an A, an 8º, a 3 mm, an 8º, and an A. Cross diagonally back toward the end of the tube, skipping the next A, B, and A, and sew through the next B **(c–d)**. Sew through the adjacent A, skip the following B, and sew through the next A and B **(d–e)**.

3) Repeat step 2 **(figure 6)** to the end of the netted base.

4) Sew through the adjacent two As, the following B, and the first A in the nearest embellishment loop **(figure 7, a–b)**.

5) Pick up a 4 mm crystal, cross the opening diagonally, and sew through the first A on the next embellishment loop on the other side **(b–c)**. Repeat this stitch **(c–d)** for the length of the base. End the thread.

tip When adding the bicone crystals, pull your thread straight through the bead to avoid cutting your thread on the sharp edge of the bead hole.

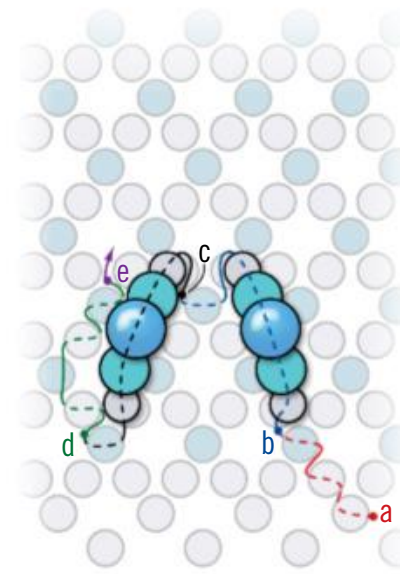


FIGURE 5

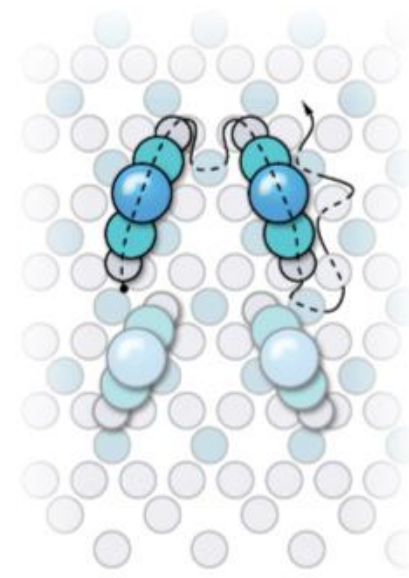


FIGURE 6

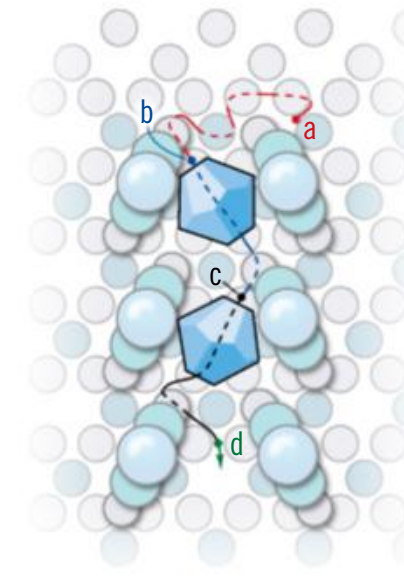


FIGURE 7

Pick a version

materials

both projects

- Fireline, 6 lb. test
- beading needles, #11

2 pairs of chainnose, flatnose, and/or bentnose pliers

pearl/crystal bracelet (left)
7 in. (18 cm)

- **38** 4 mm bicone crystals (Swarovski, erinite AB2X)
- **78** 3 mm pearls (Swarovski, iridescent Tahitian)
- **3 g** 8º seed beads (Toho 954, inside color aqua/light jonquil lined)
- 11º seed beads
  - **7 g** color A (Miyuki 4202, Duracoat galvanized gold)
  - **3 g** color B (Toho 321, gold-lustered light tanzanite)
- **1** clasp
- **2** 8 mm jump rings

all-crystal bracelet (above)
6¾ in. (17.1 cm)

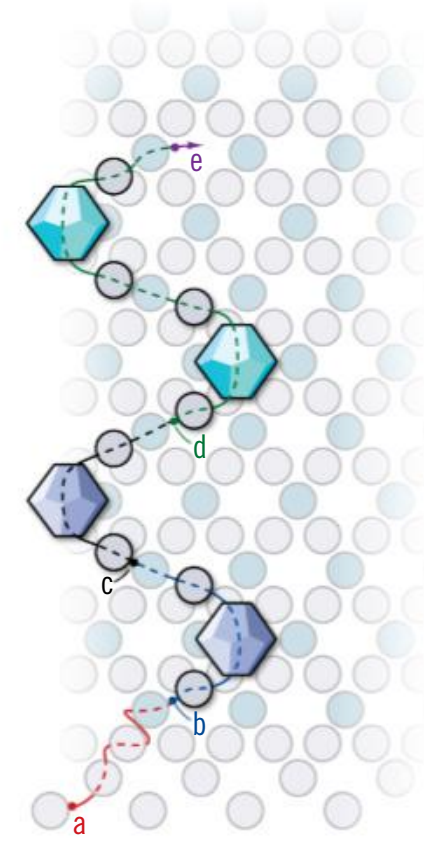
- 4 mm bicone crystals
  - **27** color C (Swarovski, tanzanite)
  - **27** color D (Swarovski, Pacific opal AB2X)
  - **29** color E (Swarovski, dark indigo)
  - **28** color F (Swarovski, aquamarine brandy)
- 11º seed beads
  - **7 g** color A (Miyuki 4201, Duracoat galvanized silver)
  - **3 g** color B (Toho 321, gold-lustered light tanzanite)

Find info for the alternate colorways at
FacetJewelry.com/resourceguide

Find basics online:

FacetJewelry.com/basics

- square knot
- ending and adding thread
- opening and closing jump rings


4 mm bicone crystal, color C
4 mm bicone crystal, color D
4 mm bicone crystal, color E
4 mm bicone crystal, color F
11º seed bead, color A
11º seed bead, color B

EMBELLISHMENT

Version 2

1) With the working thread, sew through the next two As and a B **(figure 8, a–b)**.

2) Pick up an A, a color C 4 mm bicone crystal, and an A. Cross over the adjacent opening, and sew through the opposite B, sewing through in the opposite direction **(b–c)**. Repeat this stitch **(c–d)**.

3) Repeat step 2, substituting the Cs with color D 4 mm bicone crystals **(d–e)**. Continue in this manner, cycling through colors E and F 4 mm bicone crystals, and then repeating the entire sequence to the end of the rope.

4) To complete the next row, sew through the beadwork to exit the adjacent B, with the needle pointing toward the B your thread just exited **(figure 9, a–b)**. Working back toward the other end, follow the established color pattern so that the crystals create diagonal lines of color **(b–c)**.

5) Sew through the beadwork to exit the adjacent B **(c–d)**, and then work one more row, following the established color pattern **(d–e)**. End the thread.

FIGURE 8

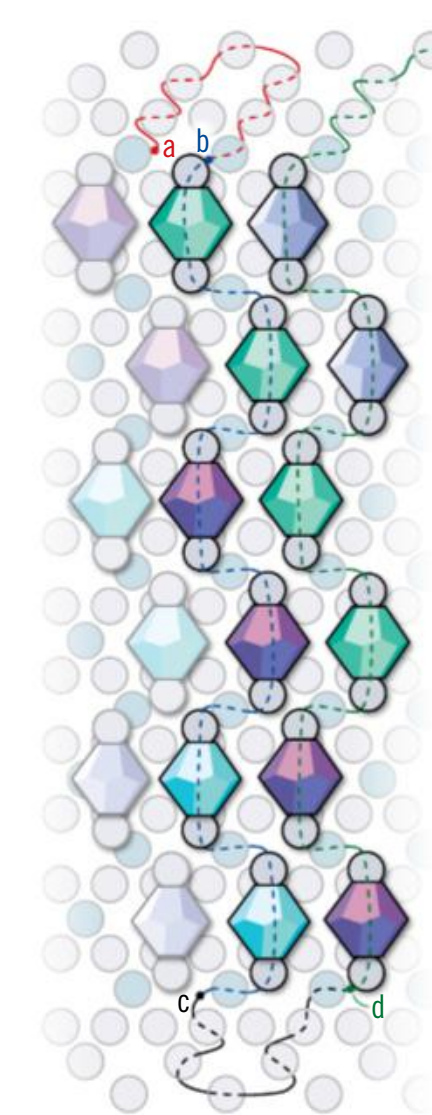


FIGURE 9

Finish it up!

FINISHING

Open an 8 mm jump ring, slide it through the opening on the end of the netted base, attach half of the clasp, and close the jump ring **(photo)**. Repeat this step at the other end of the base. **BB**

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In celebration our 25th anniversary, I flipped through past issues of *Bead&Button*, and discovered amusing assortments of themed projects and other published items. One of the fun things I noticed was a collection of creative creatures. Watch for more compilations in upcoming issues.

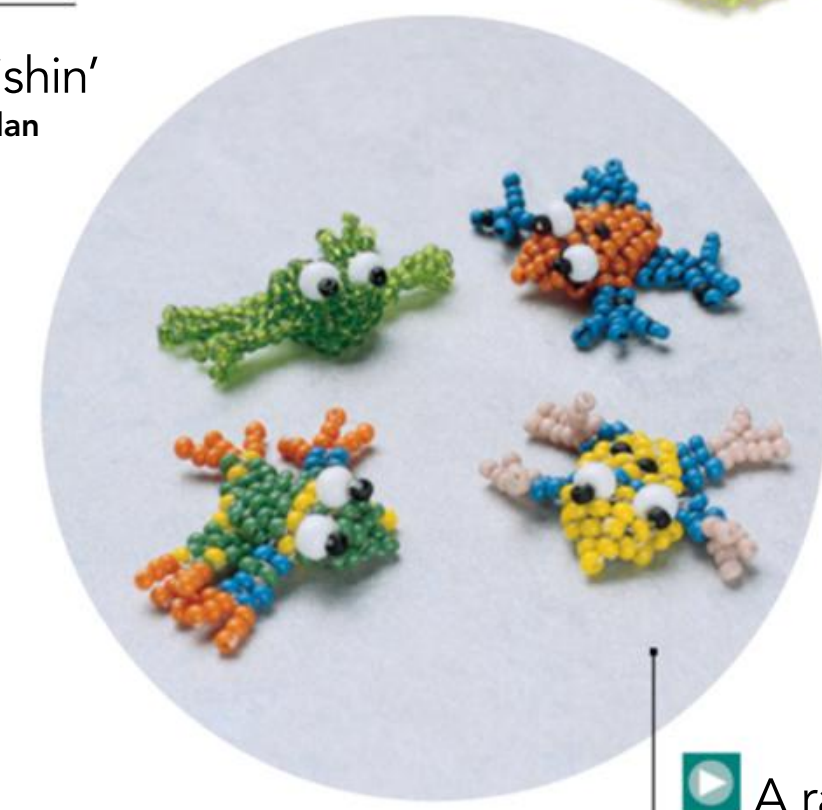
Go fish
Christi Friesen
June 2004

Take a safari back

Beaded toy frog
Joanne Waters
June 2002

June bug
Lori Wilkes
June 2009

Gone fishin'
Georgia McMillan
February 2001



A rainforest of frogs
Sharon Bateman
April 1998

25 YEARS

Look for the projects with this icon on FacetJewelry.com, and search the site with the designer's name.

Wing it
Antonio Calles
April 2010

in time

by Diane Jolie

Lovely little lamb
Christi Friesen
June 2008

Delightful garden bug
Kelly Nicodemus-Miller
June 2004

Interested in making one of these projects? Some are available on FacetJewelry.com (search by the designer's name). Or if you prefer a full issue, visit JewelryAndBeadingStore.com to purchase most back issues of *Bead&Button* magazine.

Cat-itude cuff
Lorraine Coetzee
October 2017

Fluttering beads
Kim Watnos-Olson
April 1998

COVER PROJECT

DELIGHTFUL DEMIS BRACELET

designed by Nicole Vogt

DIFFICULTY ●●○○○

bead weaving

materials

pink bracelet 6¾ in. (17.1 cm)

- **43** 8 x 5 mm GemDuo beads (metallic suede pink)
- **56** 2 x 4 mm MiniDuo beads (hematite)
- **3 g** 8º Demi beads (Toho Y617, hybrid metallic suede pink)
- 11º Demi beads (Toho)
  - **3 g** color A (Y617, hybrid metallic suede pink)
  - **3 g** color B (PF561, PermaFinish galvanized green tea)
- **1** ball and socket clasp
- **2** 6 mm split rings
- Fireline, 6 lb. test
- beading needles, #11 or #12
- split ring pliers (optional)

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- ending and adding thread

This fashionable and dainty bracelet, made with GemDuos, Demis, and MiniDuos, is big on texture and color.

How to pick up the GemDuo beads:
With the flat side on your work surface and the faceted side up, sew through the left hole or the right hole, per the instructions.

BAND

1) On a comfortable length of thread and leaving a 10-in. (25 cm) tail, pick up a GemDuo through the left hole (LH), a MiniDuo, a GemDuo (LH), three color A 11º Demi beads, a color B 11º Demi bead, and three As, and sew through the open hole of the same GemDuo to form a picot **(figure 1, a–b)**.

2) Pick up a MiniDuo and a GemDuo (LH), and sew through the open hole of the same GemDuo **(b–c)**.

3) Pick up a MiniDuo, a GemDuo (LH), three As, a B, and three As, and sew through the open hole of the same GemDuo to form a picot **(c–d)**.

4) Pick up a MiniDuo, sew through the open hole of the first GemDuo added to form a ring, and continue through the other hole of the same GemDuo **(d–e)**.

5) Retrace the thread path of the ring, skipping the center Bs in the picots **(figure 2, a–b)**, and continue through the next MiniDuo and the open hole of the same MiniDuo **(b–c)**.

6) Using loose tension, pick up an 8º Demi bead, and sew through the open hole of the next MiniDuo **(figure 3, a–b)**. Repeat this stitch three times to complete the round **(b–c)**. Do not tighten the inner ring.

7) Pick up a B, and sew through the next 8º Demi bead. Pick up a B, and sew through the adjacent hole of the next MiniDuo **(figure 4, a–b)**. Repeat these stitches three times to complete the round **(b–c)** and form a unit. Sew through the next 12 beads in the inner ring as shown **(c–d)**, and continue through the other hole of the same MiniDuo your thread is exiting and the adjacent GemDuo **(d–e)**.

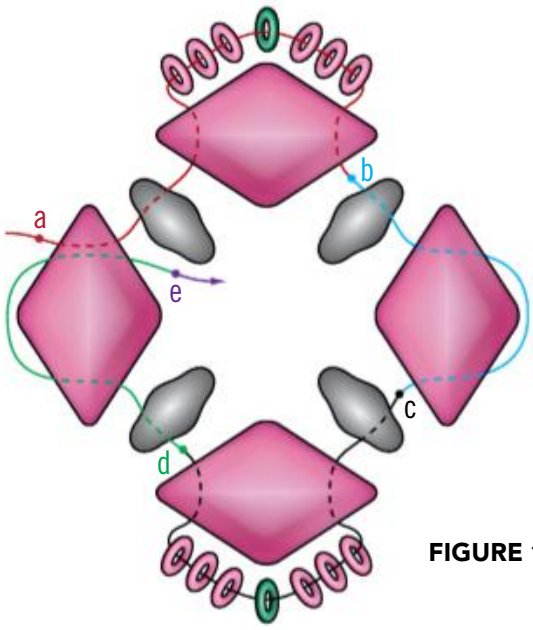


FIGURE 1

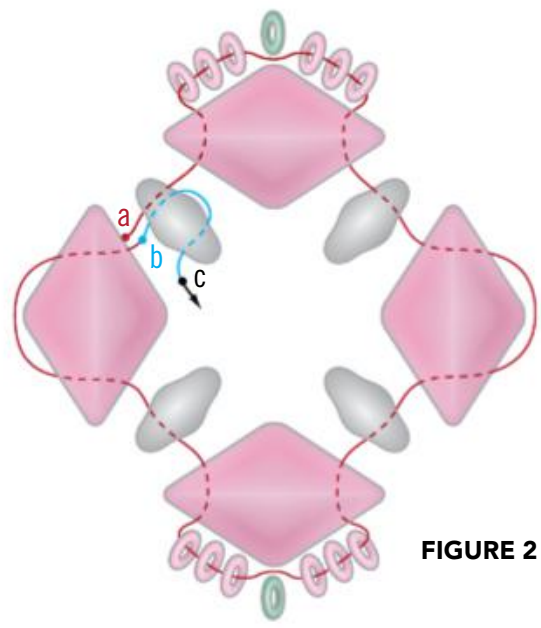


FIGURE 2

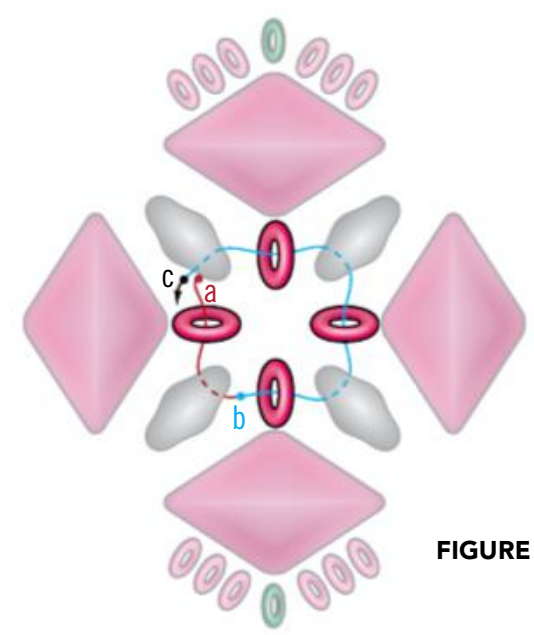
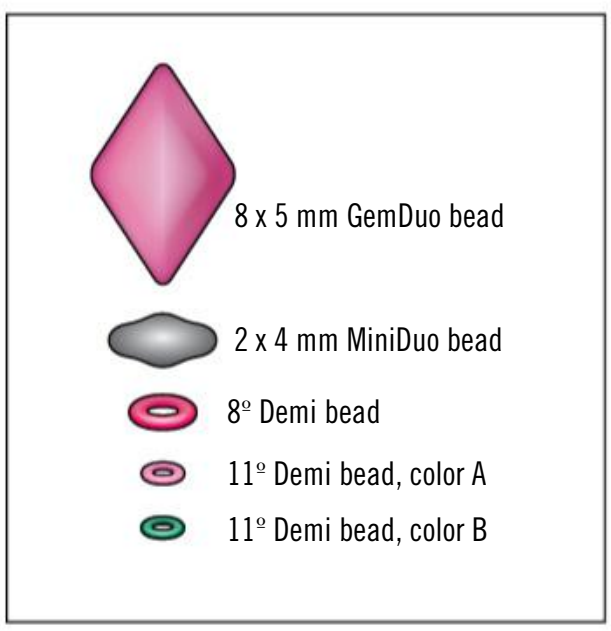


FIGURE 3



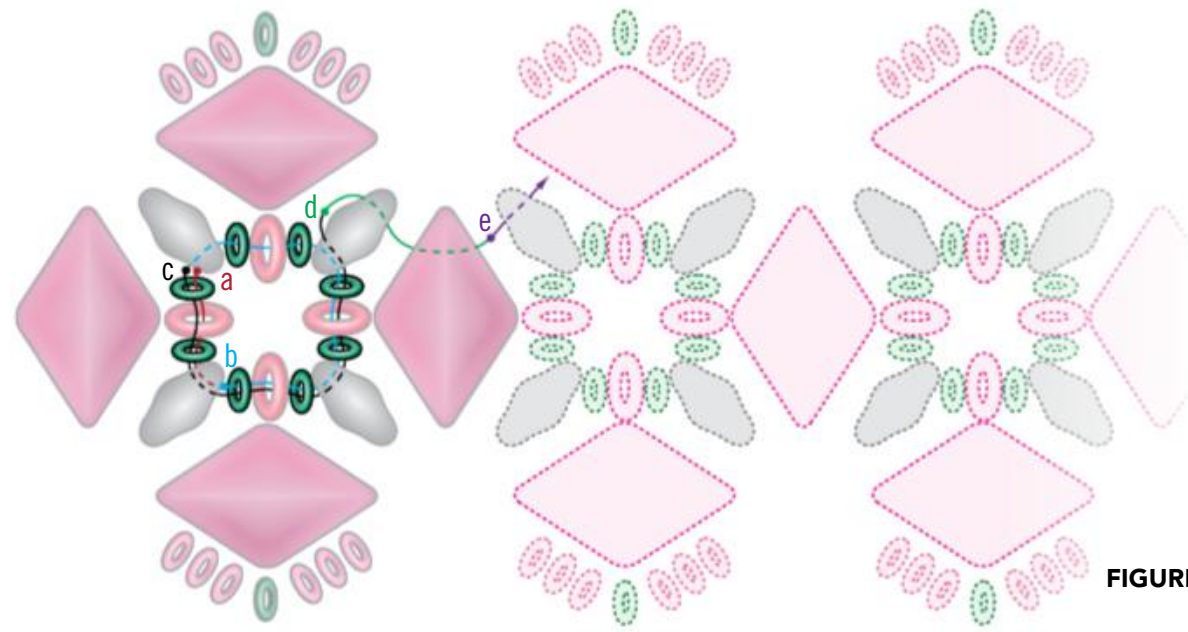


FIGURE 4

8) Work as in steps 1–7 to add 13 more units for a 6¾ in. (17.1 cm) bracelet, but use the GemDuo your thread is exiting as the first GemDuo instead of picking up a new one. End and add thread as needed.

CLASP

1) Attach a 6 mm split ring to each half of the clasp.

2) Pick up five 8º Demi beads and a 6 mm split ring with half the clasp attached, and sew through the other hole of the same GemDuo **(figure 5, a–b)** to make a loop. Continue through the other hole of the same GemDuo **(b–c)**.

3) Pick up an A, and sew through the next 8º Demi bead **(figure 6, a–b)**. Repeat this stitch four times. Pick up an A, and sew through the other hole of the same GemDuo to complete the loop **(b–c)**. Continue through the other hole of the same GemDuo **(c–d)**. Retrace the thread path through the loop several times to reinforce the connection, and end this thread.

4) Using the tail, work as in steps 2–3 to attach the other clasp half to the other end of the bracelet, and end the tail. **B&B**

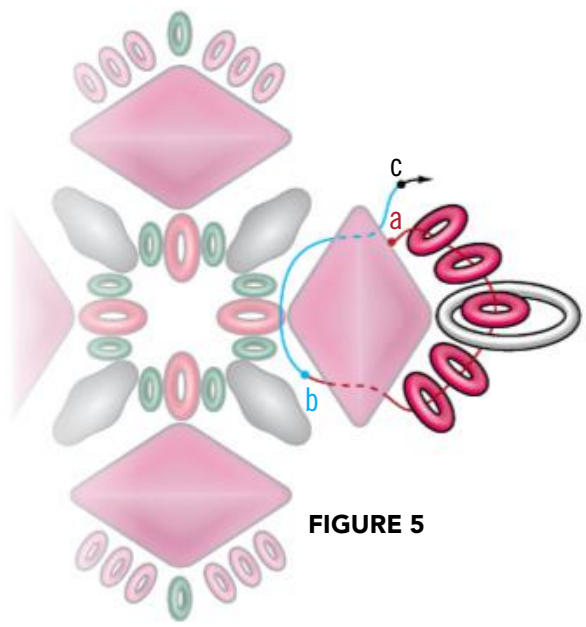


FIGURE 5

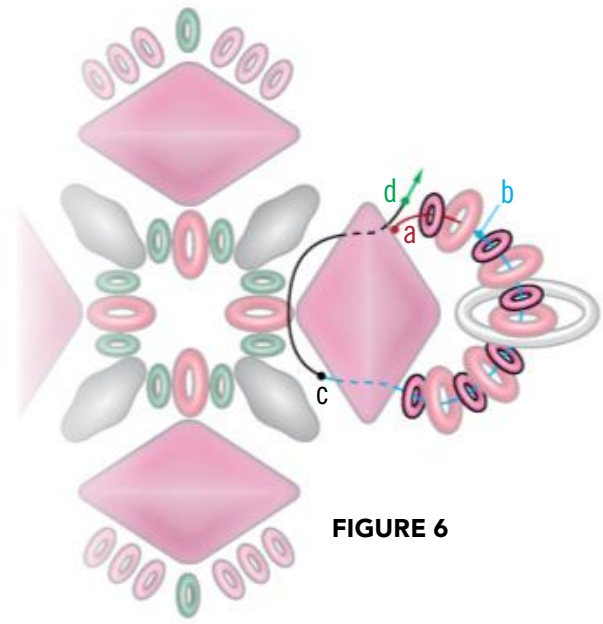


FIGURE 6

Nicole Vogt
drei_kleine_perlen@gmx.de
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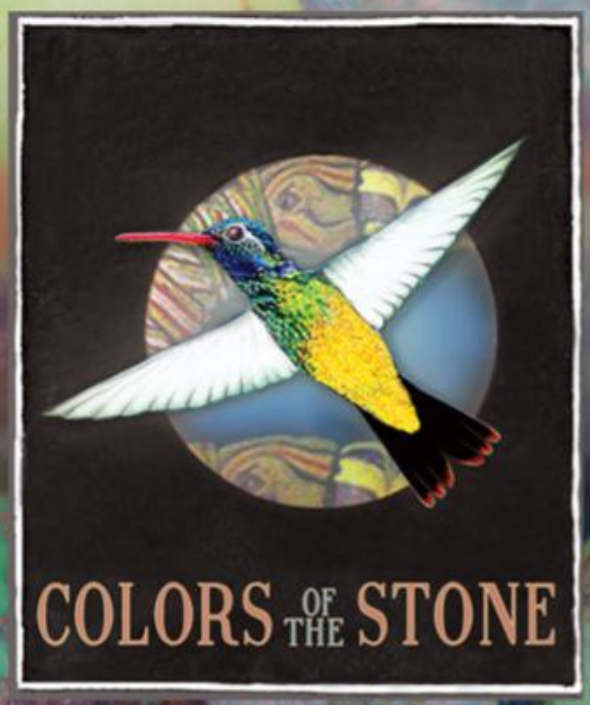

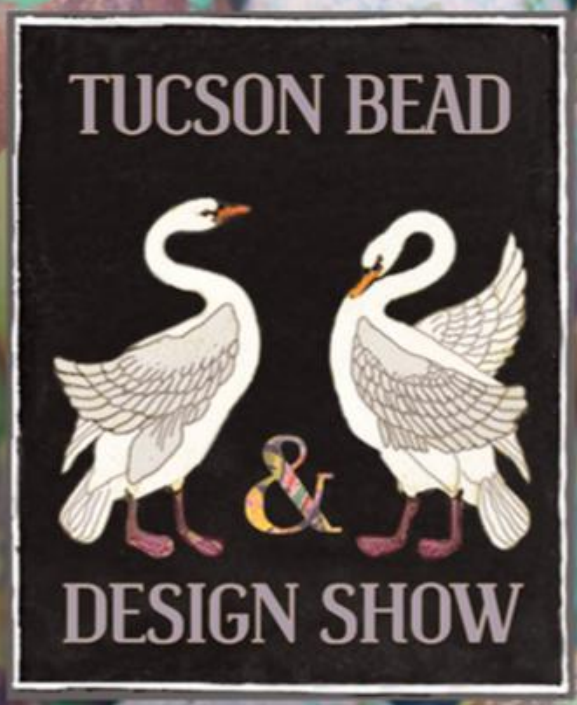

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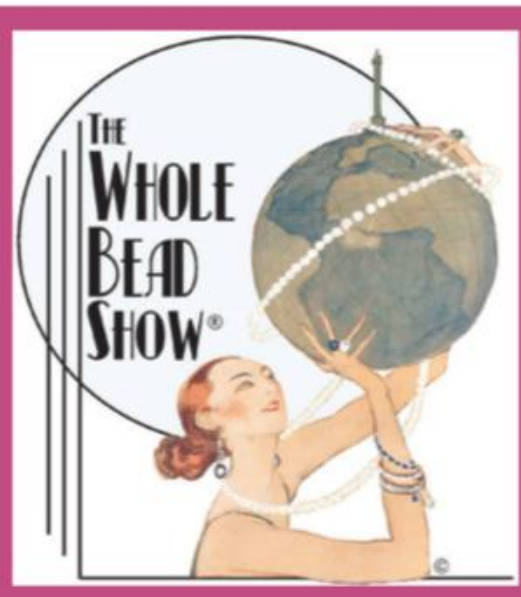

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FLIGHT OF FANCY SET

designed by Puca

DIFFICULTY ●●○○○

bead weaving

Amos beads give a fluttery look to a classic-style necklace and earring set.

materials

both projects

- Fireline, 6 lb. test
- beading needles, #11
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

necklace 19½ in. (49.5 cm)

- **17** 5 x 10 mm Arcos par Puca beads (metallic purple matte)
- **34** 5.5 x 2.5 mm Ios par Puca beads (crystal Labrador full matte)
- **51** 5 x 8 mm Amos par Puca beads (jet hematite)
- **32** 4 mm glass pearls (silver gray)
- **2** 8º seed beads (Toho 504, higher metallic iris violet)
- **1 g** 11º seed beads (Miyuki 454, metallic dark plum iris)
- **2 g** 15º seed beads (Miyuki 21, silver-lined gray)
- **2** 1-in. (2.5 cm) Celtic knot 2-loop connectors
- **1** clasp
- **7 in. (18 cm)** chain
- **6** 3–4 mm jump rings

earrings 1 in. (2.5 cm)

- **2** 5 x 10 mm Arcos par Puca beads (metallic purple matte)
- **4** 5.5 x 2.5 mm Ios par Puca beads (crystal Labrador full matte)
- **6** 5 x 8 mm Amos par Puca beads (jet hematite)
- **2** 8º seed beads (Toho 504, higher metallic iris violet)
- **1 g** 15º seed beads (Miyuki 21, silver-lined gray)
- **2** earring findings

Find Basics online:

FacetJewelry.com/basics

- ending and adding thread
- opening and closing loops and jump rings

MULTI-HOLE BEADS

The Arcos beads have three holes. In this project, you will pick them up through a side hole, from the inner (concave) edge.

The Amos beads have two holes — one near the narrow end (the tip) and one nearer the wide end (the base). You will only sew through the tip holes in this project.

NECKLACE

First component

1) On a comfortable length of thread and leaving a 6-in. (15 cm) tail, pick up an Arcos bead, three 15º seed beads, one 11º seed bead, and three 15ºs, and sew through the other side hole of the same Arcos **(figure 1, a–b)**.

2) Pick up a 15º, an Ios bead, a 15º, an Ios, and a 15º, and sew through the other side hole of the Arcos and the following three 15ºs, 11º, three 15ºs, Arcos (side hole), and 15º **(b–c)**.

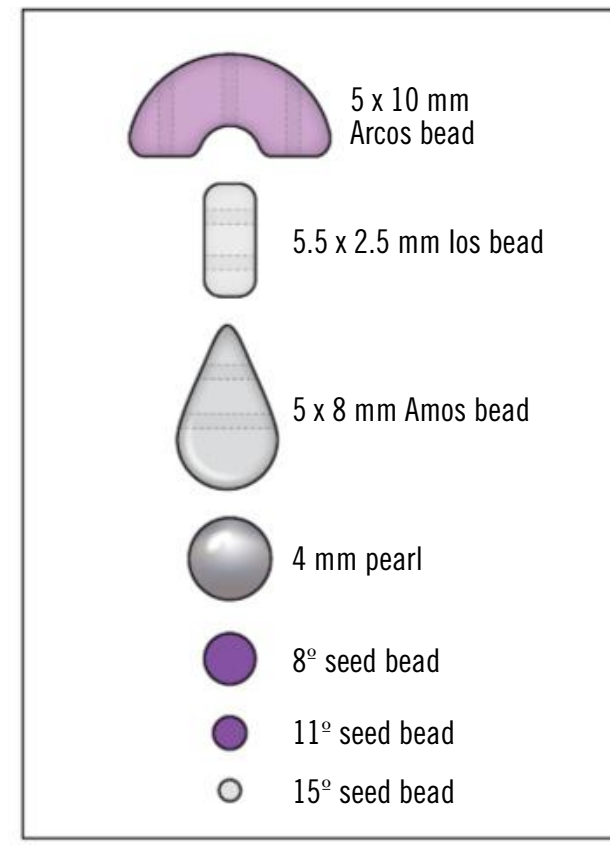
3) Pick up two 15ºs, and sew through the open hole of the adjacent Ios **(figure 2, a–b)**. Pick up three Amos beads, and sew through the open hole of the opposite Ios **(b–c)**. Pick up two 15ºs, and sew through the other hole of the same Ios and the following 15º, Ios, and the first two 15ºs added in this step **(c–d)**.

4) Pick up a 15º, an 8º seed bead, and a 15º, and sew through the two 15ºs your thread exited at the start of this step and the first 15º and 8º just added **(figure 3, a–b)**.

5) Pick up seven 15ºs, and sew through the 8º again. Retrace the thread path through this loop (not shown in the figure for clarity), and then continue through the next three 15ºs, Ios, three Amos, Ios, and 15º **(b–c)**.

Remainder of base

1) Pick up a 4 mm pearl, a 15º, an Ios, three Amos, an Ios, and two 15ºs, and sew through the open hole of the same Ios **(figure 4, a–b)**. Pick up a 15º, and sew through the open hole of the adjacent Ios **(b–c)**. Pick up two 15ºs, and sew through the adjacent 15º and the following Ios, three Amos, Ios, and two 15ºs **(c–d)**.



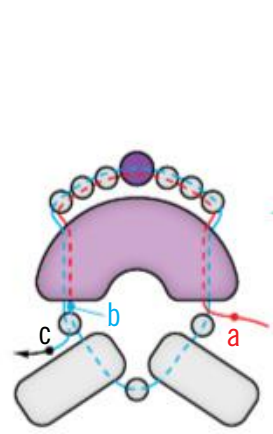


FIGURE 1

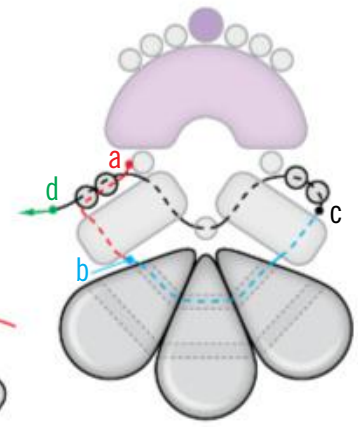


FIGURE 2

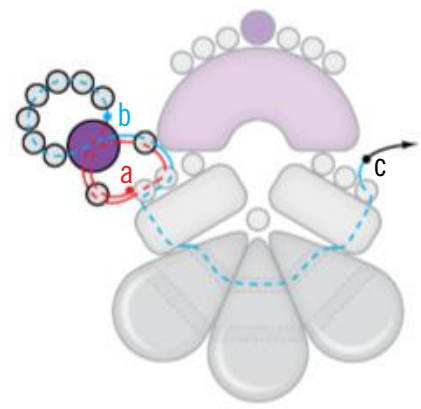


FIGURE 3

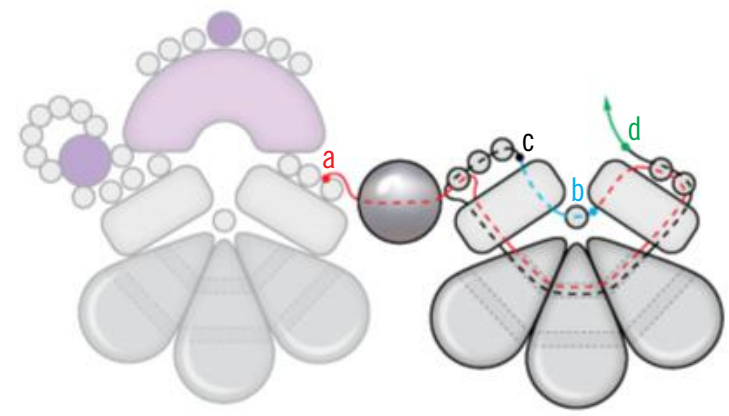


FIGURE 4

2) Pick up a 15º, an Arcos, three 15ºs, an 11º, and three 15ºs, and sew through the other hole of the same Arcos **(figure 5, a–b)**. Continue through the next three 15ºs, Ios, three Amos, Ios, and 15º **(b–c)**.

3) Repeat steps 1–2 until you have a total of 17 Arcos beads. End and add thread as needed.

note try to maintain a firm but even tension to avoid gaps between beads while also preventing the Amos beads from bunching together.

4) Sew through the next 15º, and work as in steps 4–5 of "First component" to add a loop of seed beads at this end. Sew through the beadwork to exit the 11º at the top of the end Arcos **(figure 6, point a)**.

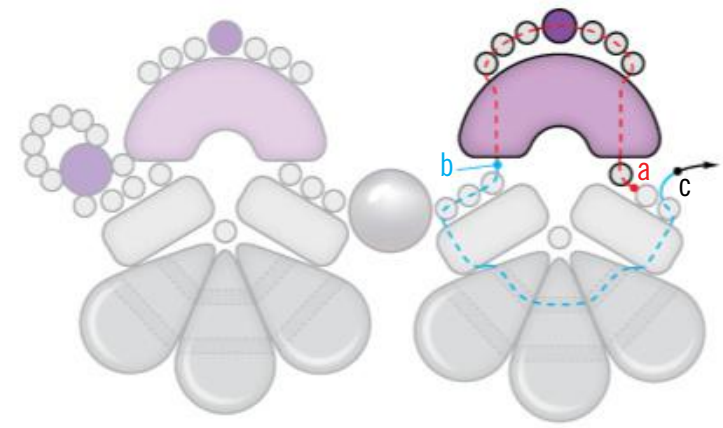


FIGURE 5

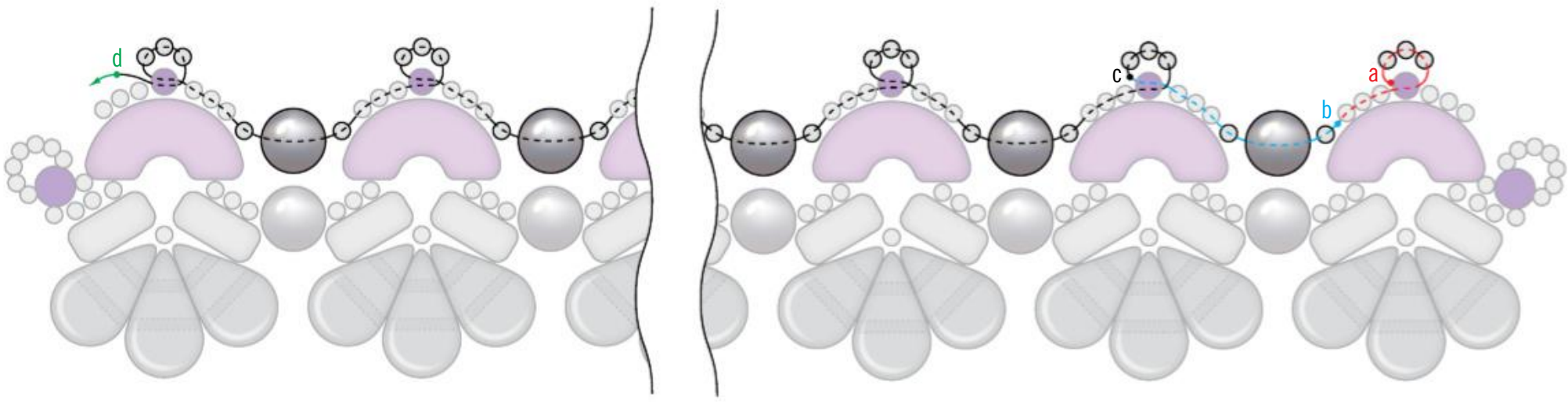


FIGURE 6

Finishing

1) Pick up three 15ºs, and sew through the 11º your thread is exiting to form a picot, and continue through the next three 15ºs **(a–b)**. Pick up a 15º, a 4 mm, and a 15º, and sew through the following three 15ºs, and 11º **(b–c)**.

2) Work as in step 1 for the length of the necklace, ending with a picot above the last Arcos **(c–d)**.

3) Check your work. If there are any big gaps in between beads **(photo a)**, sew through the beadwork as needed to snug up the gaps **(photo b)**. End the working thread and tail.

4) Open a 3–4 mm jump ring, and attach it to a seed bead loop at one end and a loop on a Celtic knot connector.

5) Cut 3½ in. (8.9 cm) of chain. Open a jump ring, and attach it to an end link of one chain and the remaining loop on the connector **(photo c)**.

6) Open a jump ring, and attach half of the clasp to the other end of this chain.

7) Repeat steps 4–6 at the other end.

EARRINGS

1) On 18 in. (46 cm) of thread and leaving a 6-in. (15 cm) tail, work as in steps 1–3 of "Necklace: First component," but substitute the 11º above the Arcos with an 8º. Sew through the beadwork to exit the 8º.

2) Work as in step 5 of "Necklace: First component," to add a loop of 15ºs above the 8º. Retrace the thread path through the loop, and end the working thread and tail.

3) Open the loop on an ear wire, and attach it to the loop of 15ºs.

4) Repeat steps 1–3 to make another earring. **B&B**

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Hurry! Entries must be submitted by July 22, 2019.

See page 55 for Official Sweepstakes rules.

COVER PROJECT

RIBBONS AND BOWS BRACELET

designed by Ellie Hamlett

DIFFICULTY ●●●○○

peyote stitch / crossweave

Craft a simple peyote band with cube beads and dress it up with a ribbon of carrier beads interspersed with tiny beaded bows.

materials
bronze bracelet 6½ in. (16.5 cm)

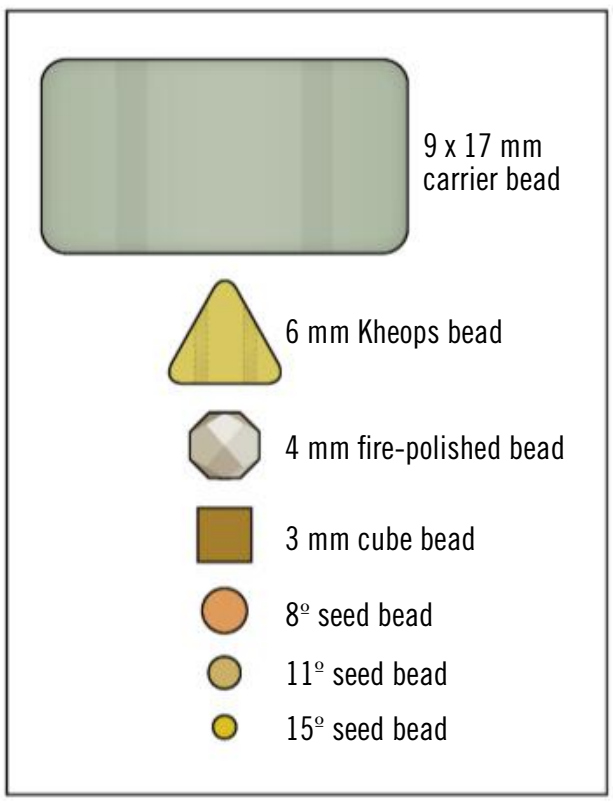
- **12** 9 x 17 mm carrier beads (green red luster)
- **22** 6 mm Kheops par Puca beads (light matte gold)
- **11** 4 mm fire-polished beads (ivory mercury)
- **17 g** 3 mm cube beads (Miyuki 457, metallic dark bronze)
- **2 g** 8º seed beads (Miyuki 457, metallic dark bronze)
- **4 g** 11º seed beads (Miyuki 457, metallic dark bronze)
- **1 g** 15º seed beads (Miyuki 1882, dark topaz gold luster)
- **6** 6 mm jump rings
- **1** 3-strand tube clasp
- Fireline, 6 or 8 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Kits are available at thebuffalobeadgallery.com

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:
FacetJewelry.com/basics

- peyote stitch: flat even count
- crossweave
- attaching a stop bead
- ending and adding thread
- opening and closing loops and jump rings



BASE
On a comfortable length of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up six 3 mm cube beads. Working in flat even-count peyote and ending and adding thread as needed, stitch a six-bead wide band to the desired length, making sure the number of cubes on each edge of the base is divisible by four. Allow ½ in. (1.3 cm) for the clasp. Work four more rows so there are two additional cubes on each edge. Note: Eight rows (or four rows on each edge) equals ½ in. (1.3 cm).

EDGE PICOT EMBELLISHMENT
1) Pick up three 11º seed beads and sew through the next up-bead. Repeat this stitch two times to complete the row **(figure 1, a–b)**.
2) Pick up three 11ºs, and sew through the adjacent edge cube and the next edge cube to form a picot **(b–c)**. Repeat this stitch to add picots for the remainder of this side.
3) Sew through the base to exit the end edge cube on the opposite side **(figure 2, a–b)**. Repeat step 1, sewing through the end cube for the last stitch, with the needle pointing toward the opposite edge **(b–c)**.
Sew through the beadwork to exit the end cube on the opposite edge **(c–d)**.
4) Repeat step 2 to add picots along this edge, and end the threads.

EMBELLISHMENT
1) Position your beadwork vertically on your bead mat with an up-bead in the lower right, and attach a needle to each end of a comfortable length of thread. Sew through the center four cubes, and center your thread. With each needle, sew through the adjacent cube in the same vertical row, with the needles pointing toward the center of the beadwork **(figure 3, point a and aa)**.
2) With one needle, pick up a carrier bead, skip two cubes in the same vertical row, and sew through the next cube, with the needle pointing toward the nearest edge **(a–b)**. Continue through the next cube in the same row, sewing toward the center of the beadwork **(b–c)**. Repeat with the other needle, sewing through the open hole of the carrier **(aa–bb)**. Repeat these stitches for the remainder of the base. The carriers will sit at a slight angle until the next step is complete.
3) On each needle, pick up an 8º seed bead, and sew through the adjacent hole of the last carrier added **(figure 4, a–b and aa–bb)**.

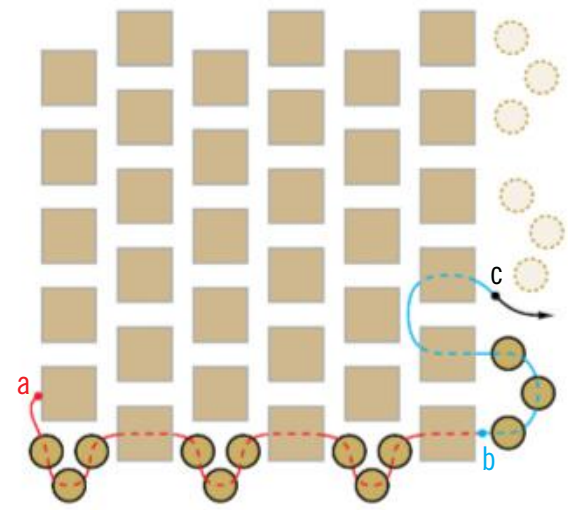


FIGURE 1

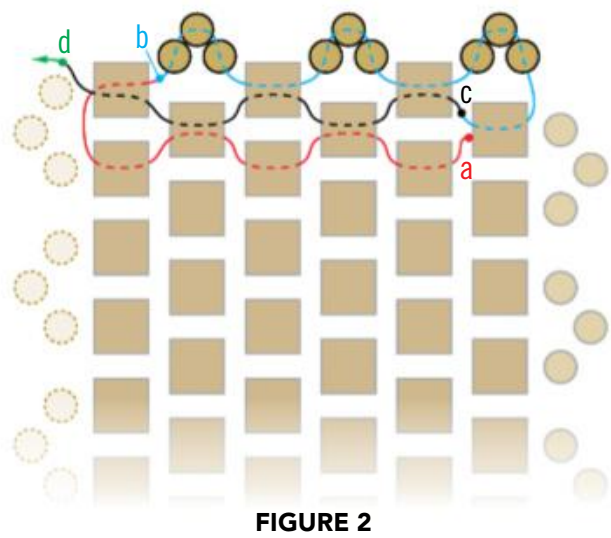


FIGURE 2

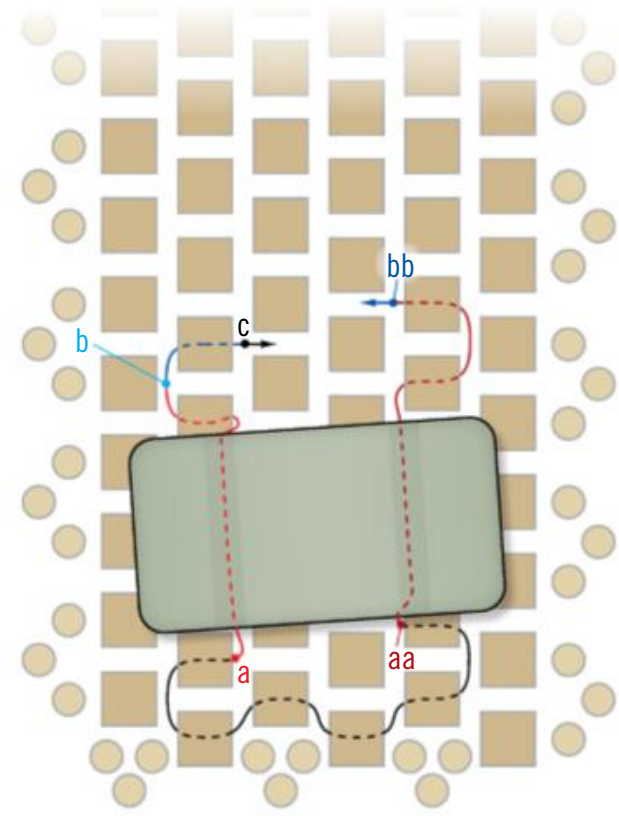


FIGURE 3

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1. Publication title: BEAD&BUTTON
2. Publication number: 012-039
3. Filing date: October 1, 2018
4. Issue frequency: bimonthly
5. Number of issues published annually: 6
6. Annual subscription price: $28.95
7. Location of known office of publication: 21027 Crossroads Circle, Waukesha, WI 53187-1612
8. Location of headquarters or general business office of publisher: same
9. Publisher: Nicole McGuire, 21027 Crossroads Circle, Waukesha, WI 53187-1612. Editor: Diane Bacha, same.
10. Owner: Kalmbach Media Co., 21027 Crossroads Circle, Waukesha, WI 53188-1612; stockholders owning or holding one percent or more of total amount of stock: Deborah H.D. Bercot, 22012 Indian Springs Trail, Amberson, PA 17210; Gerald & Patricia Boettcher Trust, 8041 Warren Ave., Wauwatosa, WI 53213; Alexander & Sally Darragh, 145 Prospect Ave., Waterloo, IA 50703; Melanie J. Duval Trust, 9705 Royston Ct., Granite Bay, CA 95746; Harold Edmonson, 6021 N. Marmora Ave., Chicago, IL 60646-3903; Laura & Gregory Felzer, 3328 S. Honey Creek Dr., Milwaukee, WI 53219; Susan E. Fisher Trust, 3430 E. Sunrise Dr., Ste. 200, Tucson, AZ 85718; Bruce H. Grunden, 255 Vista Del Lago Dr., Huffman, TX 77336-4683; Linda H. Hanson Trust, P.O. Box 19, Arcadia, MI 49613; George F. Hirschmann Trusts, P.O. Box 19, Arcadia, MI 49613; James & Carol Ingles, 1907 Sunnyside Dr., Waukesha, WI 53186; Charles & Lois Kalmbach, 7435 N. Braeburn Lane, Glendale, WI 53209; Kalmbach Profit Sharing/401K Savings Plan & Trust, P.O. Box 1612, Waukesha, WI 53187-1612; James & Elizabeth King Trust, 2505 E. Bradford Ave., #1305, Milwaukee, WI 53211-4263; Mahnke Family Trust, 4756 Marlborough Way, Carmichael, CA 95608; Milwaukee Art Museum, Inc., 700 N. Art Museum Dr., Milwaukee, WI 53202; Thomas & Kathleen Murphy, 3469 Meadow Sound Dr. De Pere, WI 54114; Lois E. Stuart Trust, 1320 Pantops Cottage Ct. #1, Charlottesville, VA 22911-4663; David M. Thornburgh Trust, 8855 Collins Ave. Apt. 3A, Surfside, FL 33154-0436.
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12. Tax status: N/A
13. Publication title: BEAD&BUTTON
14. Issue date for circulation data below: August 2018
15. Extent and nature of circulation

	Average no. copies of each issue during preceding 12 months	Actual no. of copies of single issue published nearest to filing date
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2. In-county subscriptions	0	0
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C. Total paid/requested circulation	34,589	32,325
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E. Total free distribution	179	167
F. Total distribution	34,768	32,492
G. Copies not distributed	30,123	29,798
H. Total (Sum of 15F and G)	64,891	62,290
I. Percent paid	99.49%	99.49%
16. Electronic copy circulation		
A. Paid electronic copies	4,763	4,318
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C. Total paid distribution + paid electronic copies	39,531	36,810
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17. Publication of Statement of Ownership: Publication required. Printed in the February 2018 issue of this publication.
18. I certify that the statements made by me above are correct and complete. Nicole McGuire, VP Consumer Marketing, 9/28/2018.

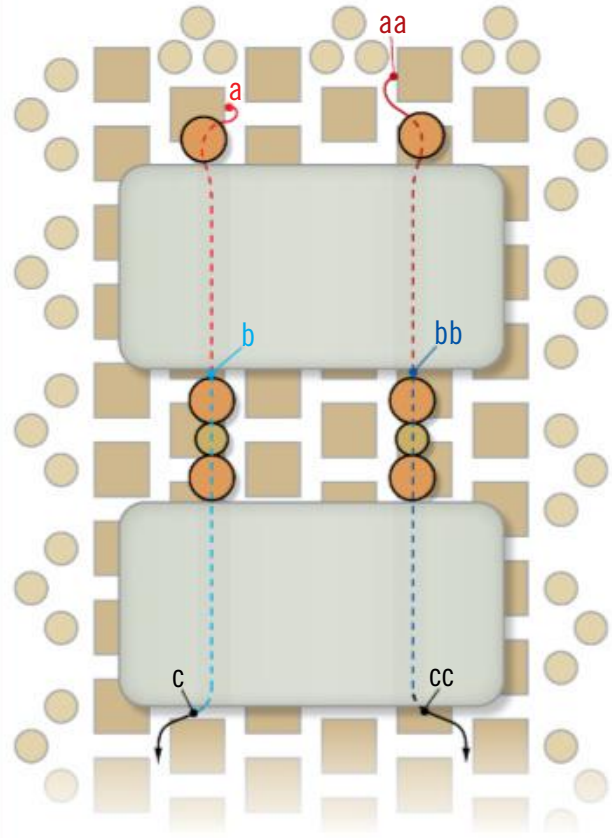

FIGURE 4

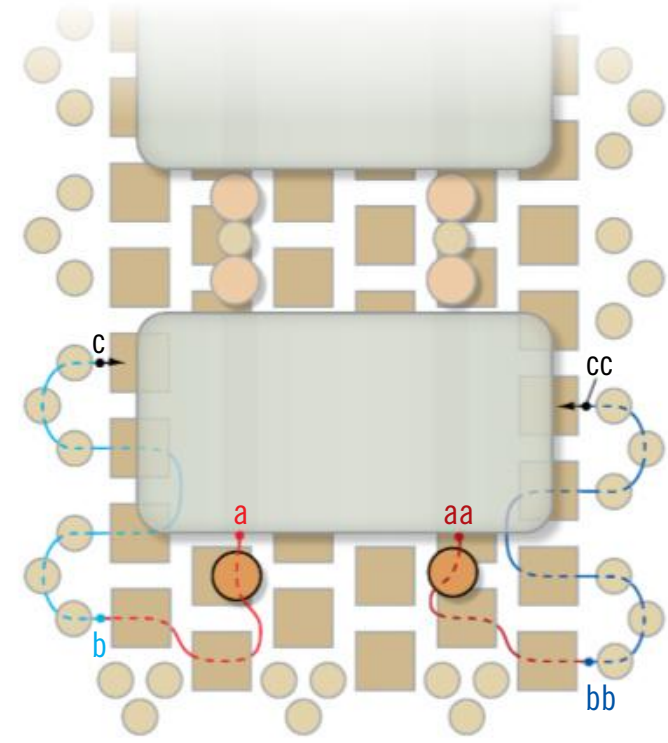

FIGURE 5

4) Pick up an 8º, an 11º and an 8º, and sew through the corresponding hole of the next carrier **(b–c and bb–cc)**. Repeat this stitch to add beads between the remaining carriers. The beadwork will begin to curve.

5) With each needle, pick up an 8º, and sew through the end two cubes as shown, with the needle going toward the outside edge **(figure 5, a–b and aa–bb)**. Continue to sew through the beadwork as shown to exit the third 11º on the second set of edge picots on each edge **(b–c and bb–cc)**.

6) With each needle, pick up an 11º, a 15º seed bead, a Kheops, and four 15ºs **(figure 6, a–b and aa–bb)**. With one needle, pick up an 11º, a 4 mm fire-polished bead, and an 11º, and cross the other needle through the three beads just added **(b–c and bb–cc)**.

7) With each needle, pick up four 15ºs, and sew through the open hole of the adjacent Kheops **(c–d and cc–dd)**. Pick up a 15º and an 11º, skip the next picot, and sew through the beads in the following picot **(d–e and dd–ee)**.

8) Repeat steps 6–7 for the remainder of the base.

9) Sew through the beadwork to reinforce the picots on the end of the base, and end the working thread. Repeat with the tail.

10) Open a jump ring, and attach the loop on one half of the clasp to a picot on the end of the bracelet. Repeat to attach the other two loops of the clasp to the other picots. Repeat to attach the other half of the clasp to the other end of the bracelet. **B&B**

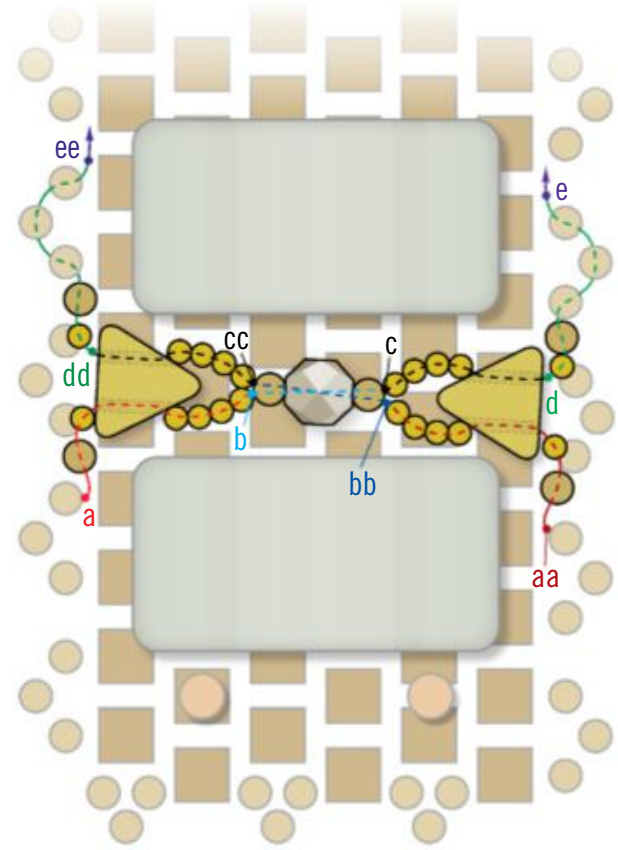

FIGURE 6

Ellie Hamlett
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Bead&Button 25th Anniversary Sweepstakes — Official Rules

NO PURCHASE NECESSARY TO ENTER OR CLAIM PRIZE. A PURCHASE WILL NOT INCREASE YOUR CHANCE OF WINNING. VOID WHERE PROHIBITED.

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2. Sweepstakes Period. The Sweepstakes begins on December 22, 2018 at 12:00:00 a.m. Central Time, and all entries must be transmitted online no later than July 22, 2019 at 11:59:59 p.m. Central Time.

3. How to Enter. To enter, complete the Sweepstakes Official Entry Form online at FacetJewelry.com/sweeps25 with your name, address, city, state or province, and ZIP or postal code, and then click on the SUBMIT MY ENTRY button. You may submit only one entry through the Sweepstakes Online Entry Form during the Sweepstakes Period. However, when you submit your entry online, you will receive a link that you can share on Facebook, Twitter, or by email; you will automatically receive one additional entry for each person who enters the Sweepstakes using that link. The online entry form must be filled out completely to be eligible. This Sweepstakes is in no way sponsored, endorsed, administered by, or associated with, Facebook or Twitter. Entries from any person submitting more than the stated number will be disqualified.

4. Prizes/Approximate Retail Value ("ARV") in U.S. Dollars. One (1) Grand Prize consisting of One (1) $250 Gift Certificate from each participating sponsor (Fire Mountain Gems and Beads, Shipwreck Beads, Goody Beads, and Monsterslayer). ARV of Grand Prize: $1,000.00. One (1) First Prize consisting of One (1) $250 Gift Certificate on behalf of Fire Mountain Gems and Beads. ARV of Grand Prize: $250.00. One (1) Second Prize consisting of One (1) $250 Gift Certificate on behalf of Shipwreck Beads. ARV of Second Prize: $250.00. One (1) Third Prize consisting of One (1) $250 Gift Certificate on behalf of Goody Beads. ARV of Third Prize: $250.00. One (1) Fourth Prize consisting of One (1) $250 Gift Certificate on behalf of Monsterslayer. ARV of Fourth Prize: $250.00. TOTAL ARV of all prizes is $2,000.00.

5. Drawing/Odds/Notification. A random drawing for the Grand Prize, First Prize, Second Prize, Third Prize and Fourth Prize will be held on or around July 26, 2019. Odds of winning depend on the number of entries received. Limit one prize per person. The average total circulation for *Bead&Button* magazine is 41,784. Winners will be notified by email on or before July 26, 2019.

6. Prize Restrictions. No cash equivalent or prize substitution permitted. All prizes subject to the guarantees/warranties of the manufacturer. Any applicable federal, state, and/or local taxes are the responsibility of the winner. For prizes of $600 or more in value, winner's Taxpayer I.D. will be required to issue a Form 1099-MISC showing prize ARV as income.

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QUEEN OF HEARTS RING

designed by
Theodora Seimeni

DIFFICULTY ●●●○○

right-angle weave

Develop a flair for the dramatic when you wear this eye-catchingly asymmetrical ring.

materials

ring 2½ in. (6.3 cm) circumference

- Swarovski crystals
  - **5** SS16 (3.8–4 mm) chaton montées or rose montées, or stones from a piece of crystal mesh (golden shadow)
  - **5** 3 mm bicone crystals (crystal CAL)
  - **18** 2.5 mm bicone crystals (light Siam)
- **2 g** 15º seed beads (Toho PF558, PermaFinish galvanized aluminum)
- Fireline, 6 lb. test
- beading needles, #12

Find basics online:

FacetJewelry.com/basics

- right-angle weave: flat strip, adding rows, forming a strip into a ring
- ending and adding thread
- square knot

Right-angle weave: Two beads per side

Traditionally, right-angle weave (RAW) is done with four beads per stitch, which creates a small square with one bead per side. As demonstrated in this ring, you can use more beads on each side to create a more open, airy look.

Row 1

1) On a comfortable length of thread and leaving a 6-in. (15 cm) tail, pick up eight 15º seed beads. Tie the beads into a ring with a square knot, and sew through the first six beads **(figure 1)**.

2) Pick up six 15ºs, and sew through the pair of beads your thread just exited and the next four beads **(figure 2)**. Repeat this stitch to the desired length **(figure 3)**.

Subsequent rows

1) Sew through the beads to exit the end pair of edge beads **(figure 4, a–b)**.

2) Pick up six 15ºs, and sew through the pair of beads your thread just exited and the first two beads just added **(b–c)**.

3) Pick up four 15ºs, and sew through the next pair of edge beads on the previous row, the two beads your thread exited at the start of this step, the four beads just added, and the following two edge beads **(figure 5)**.

4) Pick up four 15ºs, and sew through the adjacent pair of end beads in the previous stitch, the pair of beads your thread exited at the start of this stitch, and the first pair of beads just added **(figure 6)**.

5) Repeat steps 3–4 to the end of the row as needed.

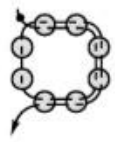


FIGURE 1

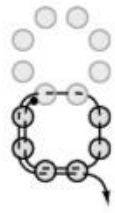


FIGURE 2

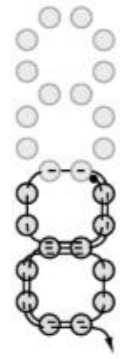


FIGURE 3

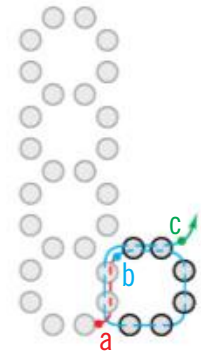


FIGURE 4

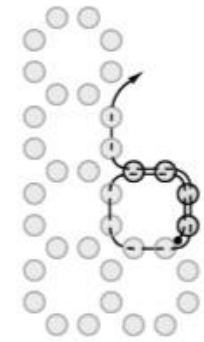
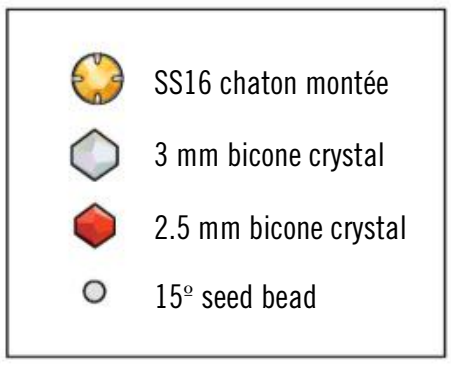


FIGURE 5

FIGURE 6



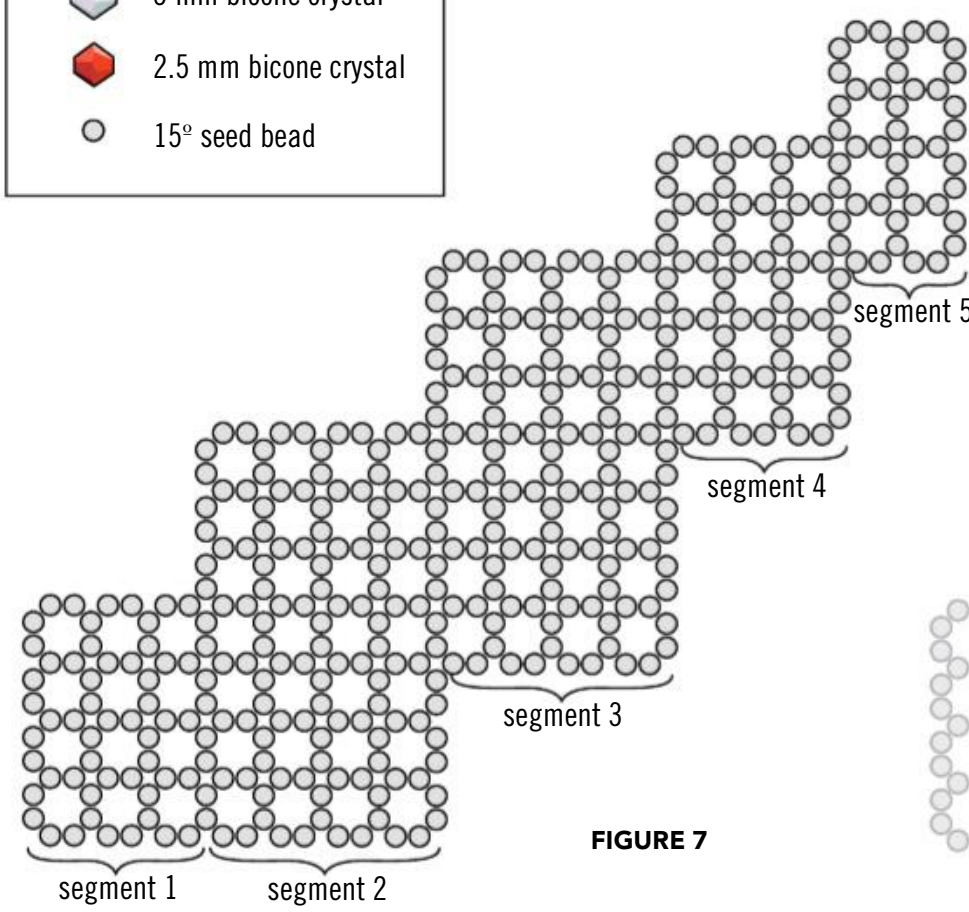


FIGURE 7

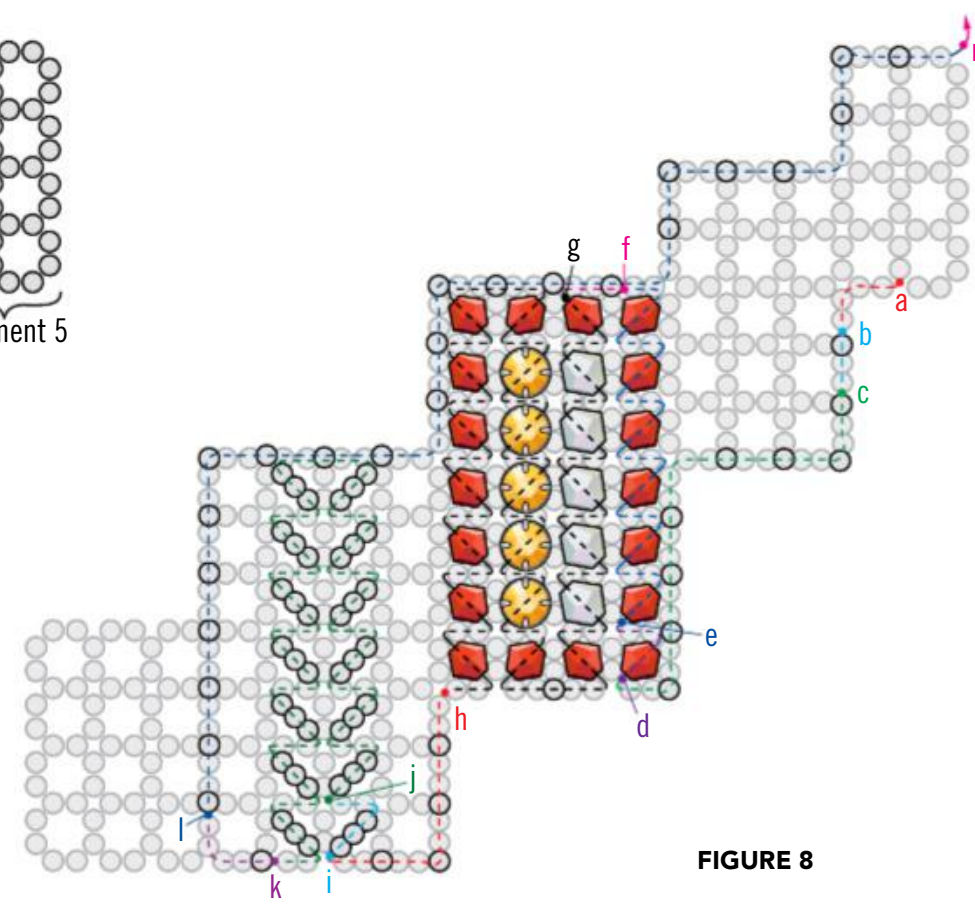


FIGURE 8

RING

The ring will be created as a series of five rectangular segments, forming an asymmetrical band, embellished, and then joined into a ring. End and add thread as needed.

1) On a comfortable length of thread, work in two-bead right-angle weave as follows. Refer to **figure 7** as you stitch the band.

Segment 1: Work a segment that is four stitches tall and three stitches wide.

Segment 2: Working off the bottom row, work a segment that is seven stitches tall and four stitches wide.

Segment 3: Working off the fourth row from the bottom, work a segment that is seven stitches tall and four stitches wide.

Segment 4: Working off the fifth row from the bottom of the previous segment, work a segment that is five stitches tall and three stitches wide.

Segment 5: Working off the fourth row from the bottom of the previous segment, work a segment that is four stitches tall and two stitches wide.

Wrap the band around your finger to test the fit. Add or remove rows off of this edge if needed.

2) Begin embellishing the band as follows. Exiting at **figure 8, point a**, sew through the next four edge beads **(a–b)**. Pick up a 15º, and sew through the next two edge beads **(b–c)**. Repeat this stitch four times. Sew through the next two edge beads, and continue as before to add four more edge 15ºs **(c–d)**.

3) Pick up a 2.5 mm bicone crystal, cross diagonally over the opening in the adjacent RAW stitch, and sew through the opposite pair of 15ºs **(d–e)**. Repeat this stitch six times **(e–f)**.

4) Pick up a 15º, and sew through the next pair of edge beads **(f–g)**.

5) Work as in steps 3–4 to embellish the next three rows with the following changes **(g–h)**:

Row 2: Add a 2.5 mm bicone, five 3 mm bicone crystals, and a 2.5 mm bicone.

Row 3: Add a 2.5 mm bicone, five SS16 chaton montées, and a 2.5 mm bicone.

Row 4: Add seven 2.5 mm bicones.

6) Add four edge 15ºs **(h–i)**.

7) Pick up three 15ºs, cross diagonally over the adjacent RAW stitch, and sew through the opposite pair of 15ºs **(i–j)**. Repeat this stitch six

times, add an edge bead, and work another row of seven embellishment stitches with three 15º's per stitch **(j–k)**.

8) Add an edge 15º, sewing through the next four beads as shown **(k–l)**. Continue adding edge 15º's in each gap between the pairs of beads from **point l** to **point m**, sewing through sets of four beads at each of the inside corners.

9) Referring to **figure 9**, add beads in the remaining gaps along the perimeter of each rectangular segment as well as between the rows of embellishments on the two large segments. Follow the thread path exactly or fill in the gaps following your own path.

10) Align the ends of the band, and then work a joining row as shown in **figure 10** to form a ring.

11) Fill in the remaining edge gaps with 15º's **(figure 11)**, and end the thread. **B&B**

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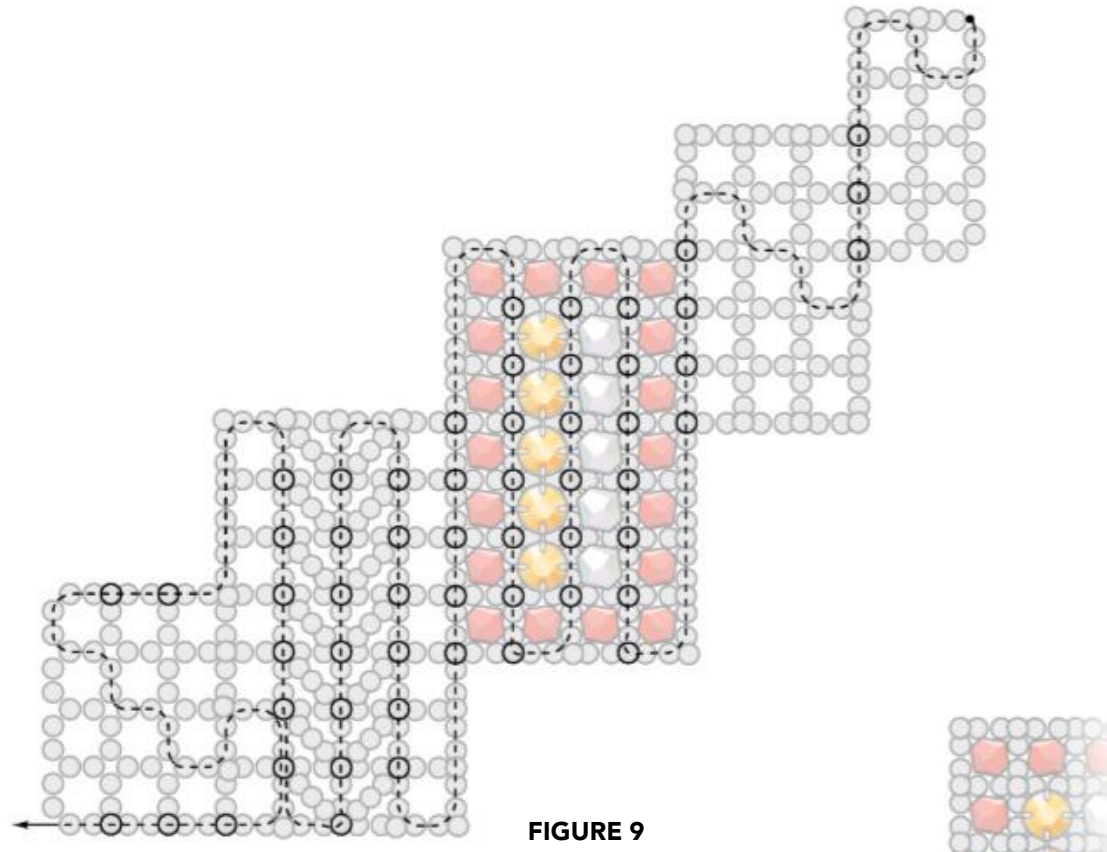

FIGURE 9

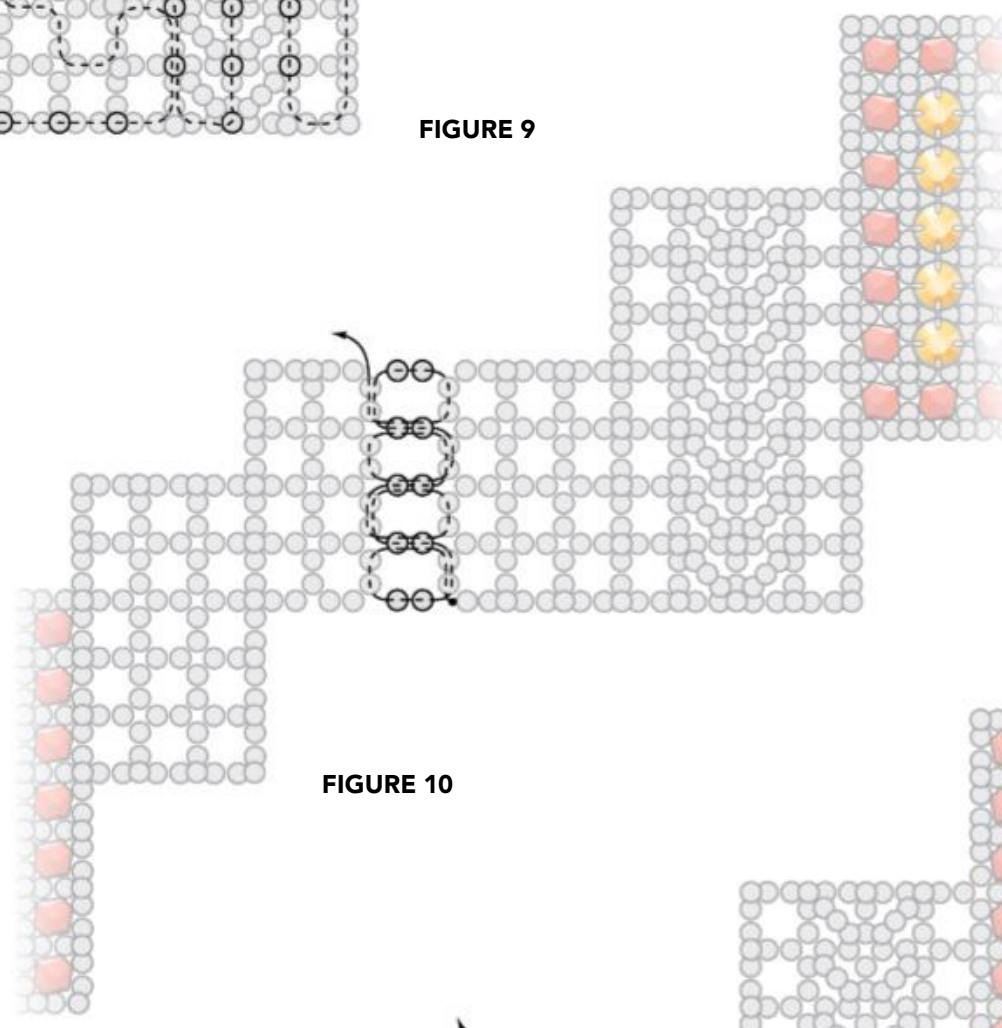

FIGURE 10

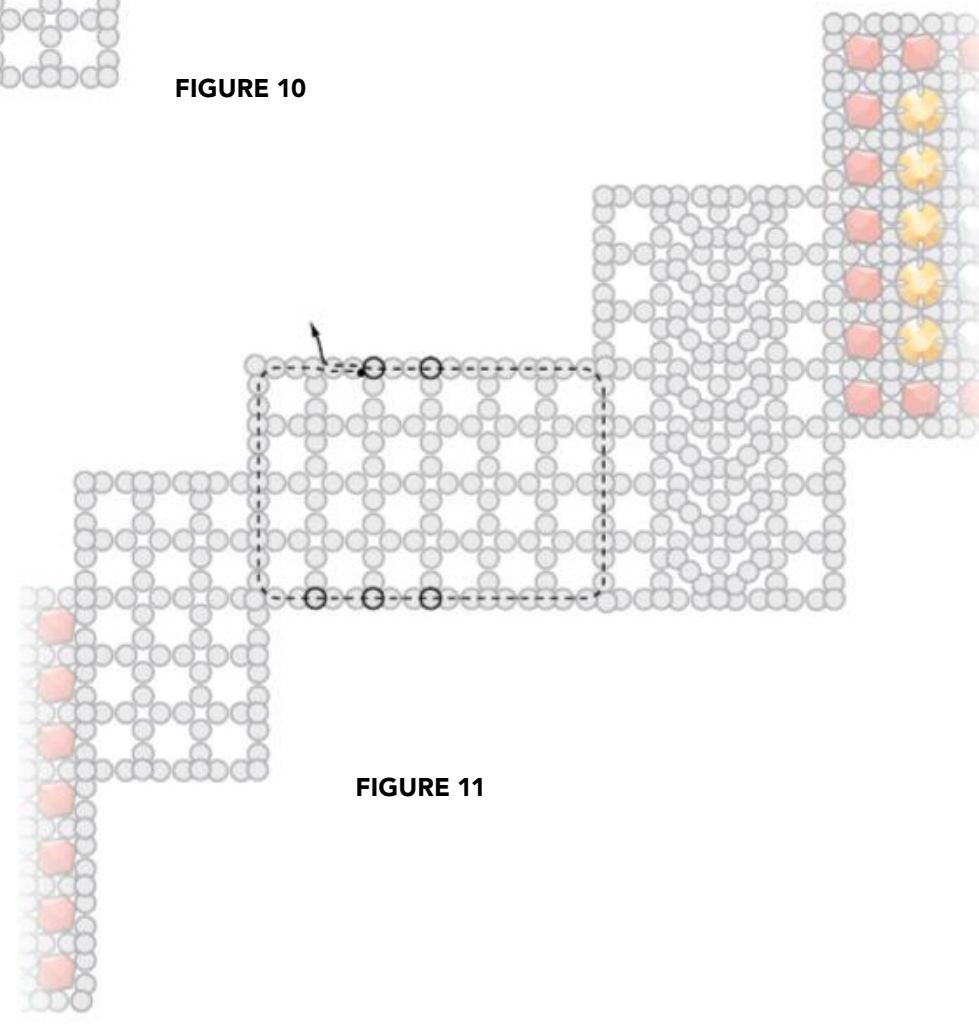

FIGURE 11

sizing the ring

The join creates an additional row so the woven flat band must be one RAW unit less than the desired length. You can adjust the diameter of the ring by adding or omitting rows on segment 5 or 1. Each row adds approximately ⅛ in. (3 mm) in length. You can also adjust the number of beads added in the join in step 10 of "Ring."

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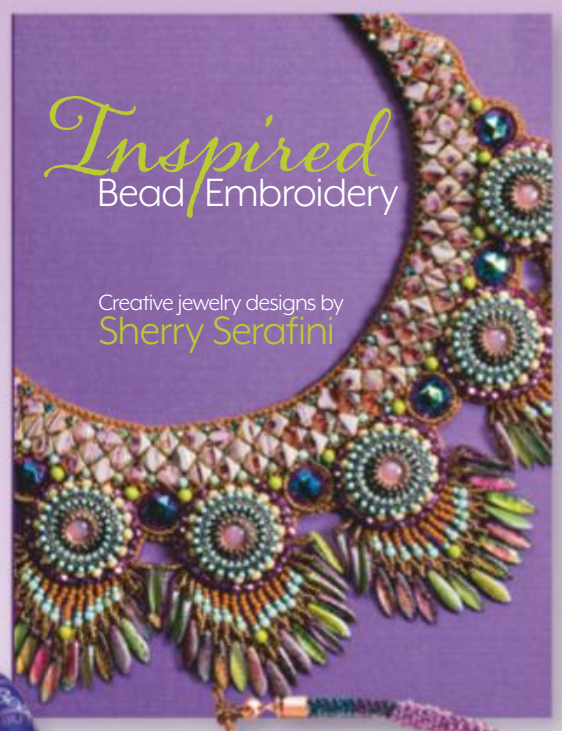

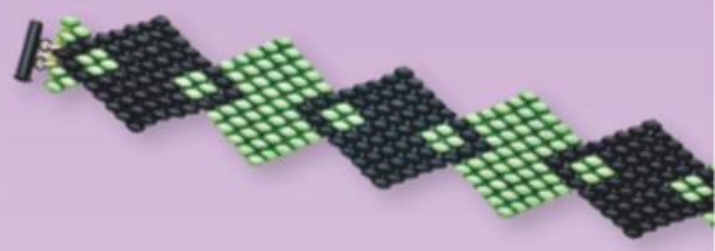

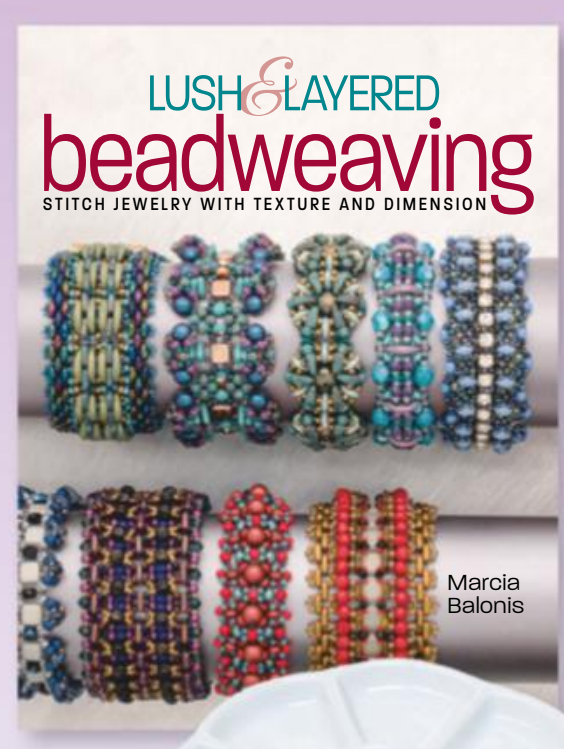

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SCALLOPED BEAD CROCHET NECKLACE

designed by Carolyn Cave

DIFFICULTY ●●●○○

bead crochet / bead weaving

25 YEARS

materials

gold necklace 19½ in. (49.5 cm)

- **37** 9 x 10 mm faceted briolettes (bronze pale gold)
- **9 g** 2.5 x 5 mm SuperDuo beads (crystal violet rainbow)
- **69** 2 x 3 mm faceted micro spacer beads (dark bronze)
- **2** 2 x 3 mm faceted rondelle beads (opaque sun-kissed sand)
- 11º seed beads
  - **19 g** color A (Czech, brown iris)
  - **5 g** color B (Miyuki 196, 24k yellow gold-lined opal)
- **2** 6–7 mm bead caps
- **2** 6–7 mm jump rings
- **1** toggle clasp
- S-Lon micro cord, tex 70
- nylon beading thread, size D
- Big Eye beading needle
- beading needle, #11
- 1 mm steel crochet hook
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorway at
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Find basics online:

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- bead chain stitch
- bead slip stitch
- attaching a stop bead
- ending and adding thread

Print all the materials for the projects in this issue at FacetJewelry.com/resourceguide.

Get hooked on bead crochet with this lovely scalloped design featuring seed beads, SuperDuos, rondelles, and faceted briolettes.

CROCHET ROPE

1) Attach a Big Eye needle to the end of the S-Lon cord — do not cut the cord from the spool. Pick up the beads as follows. String your beads carefully in the correct pattern, double-checking your accuracy frequently.

• 300 color A 11º seed beads.

note To adjust the length of the necklace, pick up more or fewer beads in this seed bead section, as well as the matching section at the other end. Each 1 in. (2.5 cm) of completed rope is made up of about 15 rounds (or 90 beads).

• One color B 11º seed bead, five As, two Bs, four As, one B, one A, one B, four As, two Bs, five As **(photo a)**. Repeat this pattern twice for a total of three repeats.

• One B, five As, two Bs, four As, one B, one SuperDuo, one B, four As, two Bs, five As **(photo b)**. Repeat this pattern 47 times for a total of 48 SuperDuos.

• One B, five As, two Bs, four As, one B, one A, one B, four As, two Bs, five As. Repeat this pattern twice for a total of three repeats.

• One B.

• 300 As.

2) Leaving a 12-in. (30 cm) tail, work six bead chain stitches, sliding one A up for each stitch. Join the ends into a ring, and then work in bead slip stitch to create a six-around bead crochet rope. After all the beads have been crocheted, work one more round without beads to lock the final round of beads in place. Cut the cord, leaving a 12-in. (30 cm) tail, and pull the tail through the last loop.

tip When you need to take a break, slide the working loop onto a safety pin so that your work doesn't accidentally come undone.

EMBELLISHMENT

1) Thread 2 yd. (1.7 m) of nylon beading thread onto a beading needle, and attach a stop bead at the end, leaving a 6-in. (15 cm) tail. Sew into the bead crochet rope near one end of the diamond pattern, and anchor the thread by sewing back and forth through the thickness of the rope several times, catching at least one internal thread on each pass. Exit the center A in the third diamond from this end, with your needle pointing toward the other end of the rope.

2) To begin the scalloped design, for each stitch pick up the beads indicated and sew through the open hole of the next SuperDuo in the rope:

Stitch 1: Three As **(figure 1, a–b)**.
Stitch 2: One 2 x 3 mm spacer, one SuperDuo, and one spacer **(b–c)**.
Stitch 3: One 9 x 10 mm briolette **(c–d)**.

3) Pick up a spacer, a SuperDuo, and a spacer, and sew through the open hole of the next SuperDuo in the rope **(d–e)**.

4) Pick up three As, and sew through the open hole of the next SuperDuo in the rope **(e–f)**.

5) Pick up a B and a SuperDuo, and sew through the open hole of the same SuperDuo. Pick up a B, and sew through the open hole of the next SuperDuo in the rope **(f–g)**.

6) Pick up a spacer, a SuperDuo, and a spacer, and sew through the open hole of the next SuperDuo in the rope **(g–h)**.

7) Pick up a B and then a repeating pattern of a SuperDuo and a spacer five times, and sew through the nearest hole of the SuperDuo added in step 5 **(figure 2, a–b)**. Sew through the other hole of the same SuperDuo **(b–c)**.

8) Pick up a briolette, and sew through the open hole of the next SuperDuo **(c–d)**. Repeat this stitch four times **(d–e)**. Pick up a B, and sew through the open hole of the next SuperDuo in the rope **(e–f)**. Pick up three As, and sew through the open hole of the following SuperDuo in the rope **(f–g)**.

9) Repeat steps 3–8 six times.

10) Sewing through the open holes of the remaining SuperDuos in the rope, work a stitch with a spacer, a SuperDuo, and a spacer; a stitch with a briolette; and a stitch with a spacer, a SuperDuo, and a spacer. Pick up three As, and sew through the center A in the next diamond. Sew through the adjacent beads in the rope and back through the entire outer edge of the embellishment to reinforce the briolettes. At the other end of the embellishment, sew through the adjacent beads in the rope, and retrace the thread path again. End the thread in the rope, sewing back and forth several times through the width of the rope, similar to how you started it. Remove the stop bead from the tail, and end that thread.

FINISHING

1) Attach a needle to the cord at one end of the rope. Pick up a bead cap through the concave side, a 2 x 3 mm rondelle (or a spacer), and seven As. Sew back through the rondelle and the bead cap, and into the end of the rope **(photo c)**. Anchor the cord by sewing through the thickness of the rope a few times, catching an inner cord with each pass. Retrace the thread path through the loop at least once, and end the cord.

2) Open a 6 mm jump ring, attach it to the seed bead loop at the end of the rope and one half of the clasp, and close the jump ring **(photo d)**.

3) Repeat steps 1–2 at the other end of the rope. **B&B**

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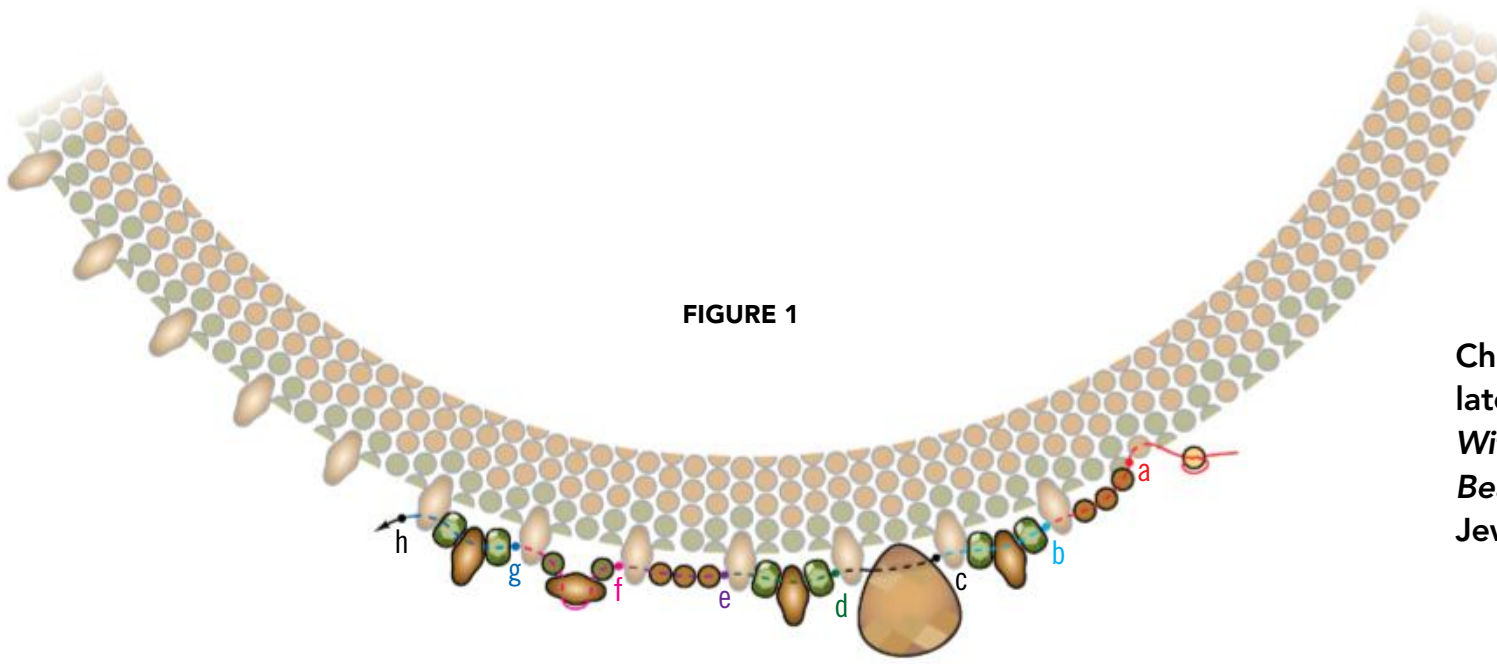


FIGURE 1

Check out Carolyn's latest book, *Stitching With a Handful of Beads*, available at JewelryAndBeadingStore.com

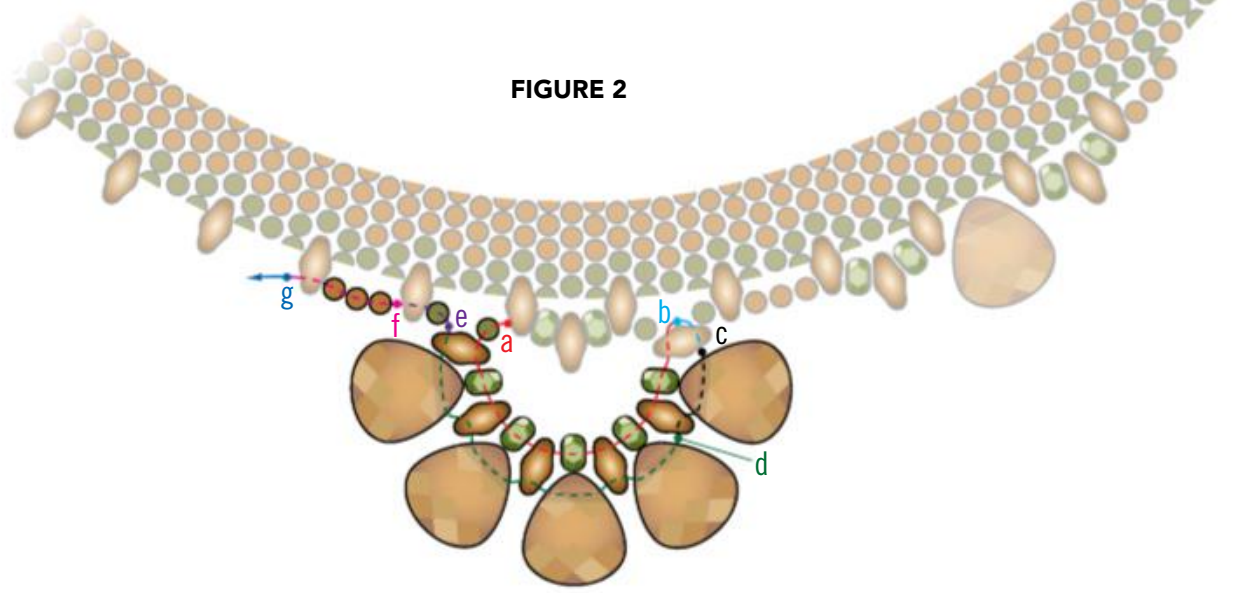
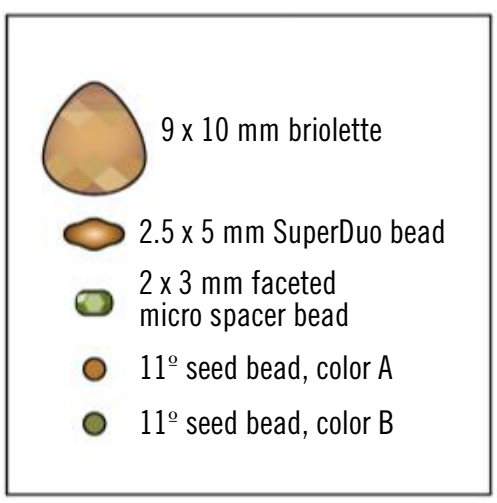


FIGURE 2



SERPENTINE BRACELET

designed by
Debora Hodoyer

DIFFICULTY ●●●○○

right-angle weave /
bead weaving

Create flowing arches in alternating patterns to capture SuperDuos, fire-polished beads, and O-beads in their splendor.

materials
blue/pink bracelet 7 in. (18 cm)

- **64** 2.5 x 5 mm SuperDuo beads (chalk white baby blue luster)
- fire-polished beads (saturated mushroom)
  - **5** 6 mm
  - **20** 4 mm
  - **10** 3 mm
- **20** 2 x 4 mm MiniDuo beads (opaque blue luster)
- **4 g** 3.8 mm O-beads (matte chalk white Labrador)
- **1 g** 11º seed beads (Toho 82, metallic nebula)
- **1 g** 15º seed beads (Toho 82, metallic nebula)
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2–6** 4 mm jump rings
- **1** toggle clasp
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

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Find basics online:
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- right-angle weave: flat strip
- ending and adding thread
- opening and closing jump rings

BASE

1) On a comfortable length of thread, pick up a repeating pattern of a 15º seed bead and a SuperDuo four times. Sew through the beads again to form a ring (not shown in the figure for clarity), leaving a 6-in. (15 cm) tail. Continue through the first six beads in the ring **(figure 1, a–b)**, and sew through the open hole of the same SuperDuo **(b–c)**. This forms the first right-angle weave (RAW) unit.

2) Continue working in RAW: Pick up a repeating pattern of a 15º and a SuperDuo three times, and one more 15º, and sew through the SuperDuo your thread is exiting **(figure 2, a–b)**. Continue through the next four beads in the ring, and the open hole of the same SuperDuo **(b–c)**.

3) Repeat step 2 19 times to make a total of 21 RAW units for a 7-in. (18 cm) bracelet, ending and adding thread as needed.

EDGE EMBELLISHMENT

1) Pick up an 11º seed bead, eight 15ºs, and an 11º, and sew through the SuperDuo your thread is exiting, going in the same direction to form a loop **(figure 3, a–b)**. Retrace the thread path (not shown in the figure for clarity), and continue through the other hole of the same SuperDuo, the next 15º, and the open hole of the following SuperDuo **(b–c)**.

2) Pick up two O-beads, a MiniDuo bead, and two O-beads, and sew through the open hole of the next SuperDuo **(c–d)**. Repeat this stitch three times **(d–e)**.

3) Pick up a 4 mm fire-polished bead, and sew through the open hole of the next SuperDuo **(figure 4, a–b)**. Pick up a 3 mm fire-polished bead, and sew through the open hole of the following SuperDuo. Repeat this last stitch once more **(b–c)**. Pick up a 4 mm fire-polished bead, and sew through the open hole of the next SuperDuo **(c–d)**.

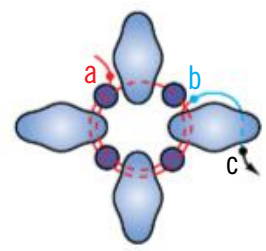

FIGURE 1

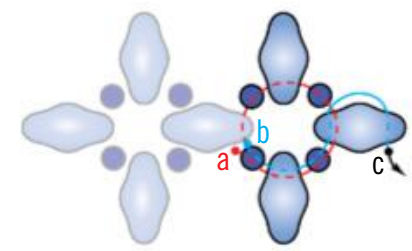

FIGURE 2

6 mm fire-polished bead
2.5 x 5 mm SuperDuo bead
4 mm fire-polished bead
2 x 4 mm MiniDuo bead
3.8 mm O-bead
3 mm fire-polished bead
11º seed bead
15º seed bead

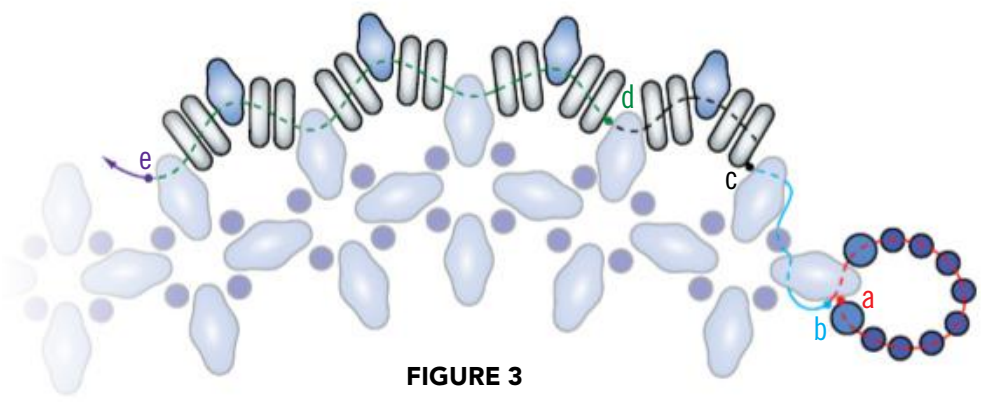

FIGURE 3

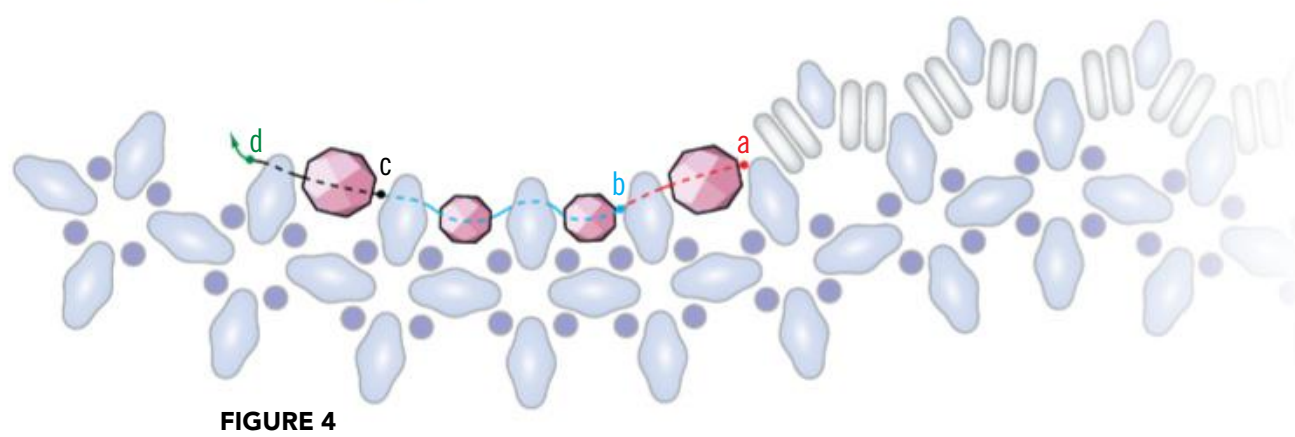

FIGURE 4

4) Repeat steps 2–3 once, and then repeat step 2 again.

5) Sew through the next 15º and SuperDuo, and continue through the open hole of the same SuperDuo **(figure 5, a–b)**. Work as in step 1 to form a loop on this end of the bracelet **(b–c)**.

6) Repeat steps 3 and 2 twice, and then repeat step 3 once more to embellish the bottom edge of the bracelet.

7) Pick up two 15ºs and an 11º, and sew through the next 10 beads in the loop **(figure 6, a–b)**. Pick up an 11º and two 15ºs, and sew through the next SuperDuo, two O-beads, and the open hole of the following MiniDuo **(b–c)**.

8) Pick up an O-bead, a 4 mm, and an O-bead, and sew through the open hole of the next MiniDuo **(c–d)**. Pick up two O-beads, a 6 mm fire-polished bead, and two O-beads, and sew through the open hole of the following MiniDuo **(d–e)**. Pick up an O-bead, a 4 mm fire-polished bead, and an O-bead, and sew through the open hole of the next MiniDuo **(e–f)**.

9) Sew through the next 14 beads in the outer edge to exit the open hole of the following MiniDuo **(f–g)**.

10) Repeat steps 8–9 once, and repeat step 8 once more to complete the embellishment on the top edge.

11) Sew through the outer edge of the beadwork to exit the open hole of the next MiniDuo on the bottom edge. Repeat step 10 to embellish the bottom edge, and end the threads.

12) Use a jump ring to attach half of the toggle clasp to each end of the bracelet. For a longer bracelet, attach additional jump rings to the clasp. **B&B**

Debora Hodoyer
crownofstones@outlook.it
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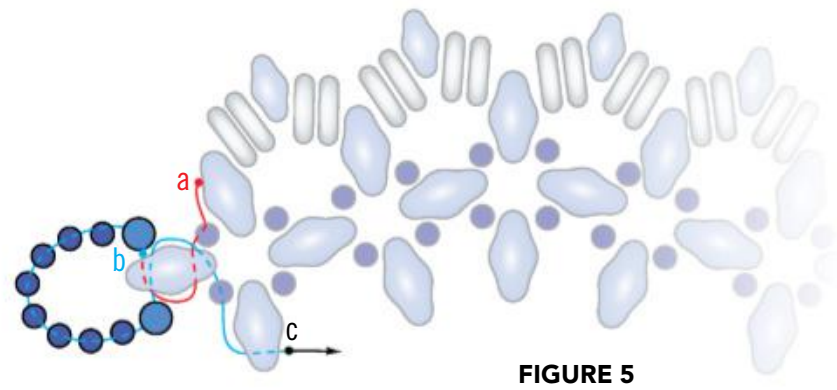

FIGURE 5

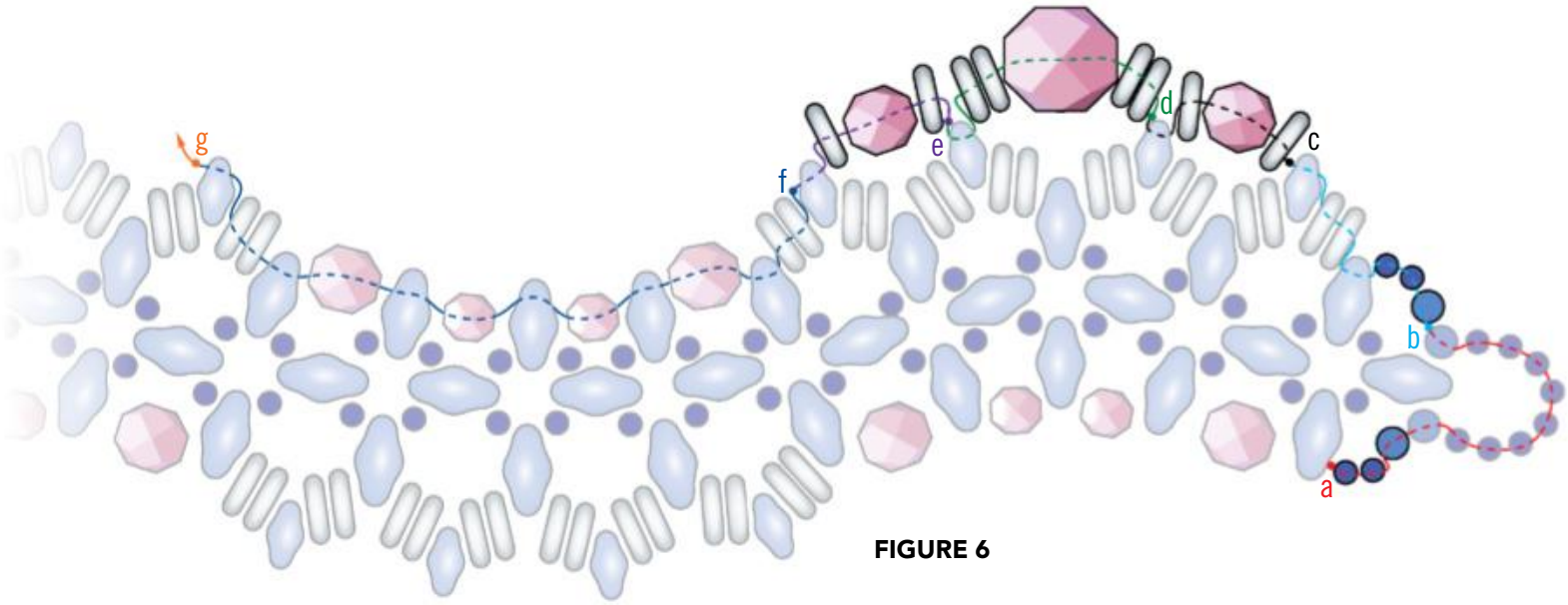

FIGURE 6

Bead&Button Show

B191720
Julie Picarello

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BeadDreams

INTERNATIONAL MJA METAL JEWELRY ARTISTRY AWARDS

Golden Dragon
Designed by Kseniia Korobko. 2018 BeadDreams Grand Award winner in the Finished Jewelry category.

Ossuary of Schemes
Designed by Janet Huddie. 2018 Metal Jewelry Artistry Grand Award winner in the Metal category.

Enter Now!

BeadandButtonShow.com/Home/Topics/Events

P33999

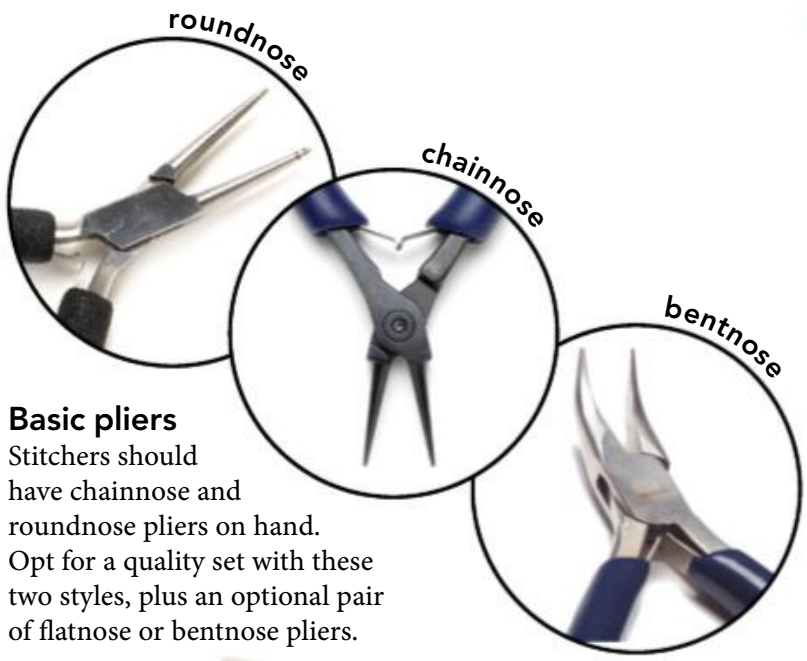
The right tools can clear the path to creativity! These 25 gadgets make my personal must-have list.

Top 25 tools for beaders

by Cathy Jakicic

Must-haves

Needles
It all starts here — every project needs the right needle. My go-to is Tulip size 11, but everybody has a personal preference.



Basic pliers
Stitchers should have chainnose and roundnose pliers on hand. Opt for a quality set with these two styles, plus an optional pair of flatnose or bentnose pliers.

Flush wire cutters
If you're using regular wire, beading wire, or head pins, you'll need a wire cutter. Note: These are NOT for memory wire (❋ see right).

Portable lighting
A portable lamp — mine is an OttLite — means I can bead anywhere without eyestrain. I also have a light attachment for my CraftOptics (see p. 69).

Sketchbook
Ideas, ideas, ideas. I have a zillion running around my brain until I actually need one. Having a sketchbook can cure designer's block.

GS hypo cement
I'm not a huge fan of glue in beadwork, but sometimes it's necessary. So I always have GS hypo cement on hand.

Crimping pliers
Close your crimps like a champ. There are many choices, but I prefer pliers designed to secure multiple size crimp tubes: 1, 2, and 3 mm.

Measuring tape or ruler
A flexible tape measure is more versatile than a straight ruler, unless you have knuckles to rap.

Thread and cord scissors
Standard/fabric scissors are not going to cut it when you're trying to snip a miniscule bit of thread between tiny beads. You might need more than one, depending on your thread choice.

25 YEARS

Ceramic bead dish
This one's old school, but you can't beat it for keeping a project full of seed beads corralled.

How did I live without?

Awl
It does it all: from hand knotting and untangling thread to opening crimp covers.

Bead board/mat
You can get by with any bead board or mat, but I invested in a Bead On It Board and never looked back. A bit spendy, but it makes picking up tiny beads a breeze.

Bead reamer
There are not many things as irritating as not being able to get through a small-holed bead. You won't use it a lot, but it's good to have handy.

Bead stopper
This little guy is easily underestimated — until you lose a necklace full of strung beads on the floor.

Beading wax or conditioner
Can I stitch without waxing or conditioning my thread? Yes. WILL I? Rarely. It makes stitching easier, plus it strengthens your thread and prevents fraying.

❋ Memory wire cutters
NEVER use your regular wire cutters on memory wire. You can "cut" it by bending it back and forth, but if you use a lot of memory wire, get dedicated cutters.

Caliper
A bead caliper is great for finding the precise measurements of your beads and stones. It's exactly what precision seekers need!

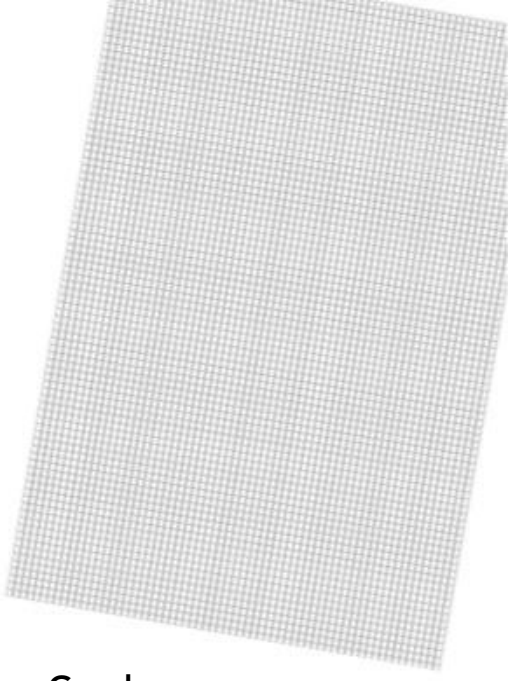
OMG! These are brilliant!

Thread burner
This takes care of my fraying ends (and nerves) for almost any threading material.

Bead organizers
I've never met a bead organizer I didn't like, but I found my sorting soul mate with Elizabeth Ward's Tiny Containers.

Peyote starter cards
Even if you've been doing peyote for years, this will make starting a project SO much easier. Save your brain cells for creativity.

Punch pliers
I never thought these were necessary until I realized how easily I could create a pendant out of nearly ANYTHING. Game changer!



Graph paper
There are software programs for this, but I love sketching out a stitched pattern the old-fashioned way. Download it for free at FacetJewelry.com (search the term "graph paper").

Bead spinner
If you've ever spent an eternity stringing a foot of tiny beads on your thread, you know why this is such a time saver.

Color wheel
Remember making these in school? Turns out they're an invaluable design tool. When you're confident with color, your designs will show it.

CraftOptics
Yep, these are pricey. But after years of using drugstore readers, they make my eyes feel like they're back in high school (without the blue eye shadow).

Did my list omit your favorite tool?
Share your thoughts on must-have tools at Facebook/Bead&Button. You'll find most of these tools at JewelryAndBeadingStore.com or at your local beading store.

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Time capsule forget-me-nots

In the December 2018 issue, you might have caught the B&B timeline, celebrating our 25th anniversary. Did you wonder how we condensed 25 years of publications into two pages? If those were the highlights, what didn't make the cut?

By Diane Jolie

For those with curious minds, here's a peek at some of the items left on the cutting room floor: outtakes, bloopers, and head scratchers.

If you could see the big picture!

Along the edges of many old slides (remember slides?), tape could be seen propping jewelry and beads in place. *Larry Scott's lampwork, April 1998*

Many quotes made us smile

"In the beginning, God created a bead and it was good, and He called it Earth... but He forgot the hole." — *Loren Stump, June 1995*

Furry friends

We noted a number of cat-firsts in the B&B timeline but omitted other companions. In the spirit of inclusion, I've added...

Fimo Artist Cynthia Toops shown cuddling her rabbit, Wooster. Yes, Founding Editor Alice Korach identified the Toops' rabbit, but not Cochran's dogs (below).

Say "Cheese!"

And open your eyes! Can you tell why these photos weren't chosen for the October 1994 issue? *Models weren't identified in the early issues.*

Jane Burch Cochran often beaded quilts with her dogs underfoot. The embroidered blue dog was Cochran's "main dog," a black Labrador. Wooster and the unnamed Labs appeared in 1994.

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